

Original Music Soundtracks for Motion Pictures and TV

VOLUME 4, NUMBER 10

FILM SCORE

Readers,
cast your votes!

Page 48

**Our Annual
Review Round-up,
including**

New Films

International

Concert Works

Horror

Television

Morricone

Animation

and more...

**SCORES
SCORES**



\$4.95 U.S. • \$5.95 Canada

THE FLIM-FLAM MAN

Complete unreleased original score
BY JERRY GOLDSMITH

Also featuring
A Girl Named Sooner
Complete original TV soundtrack

Previous FSM releases of Jerry Goldsmith's music have concentrated on his scores for westerns (*Stagecoach*, *100 Rifles*, *Rio Conchos*) and a war classic (*Patton*). This new CD presents two complete Goldsmith outings in the gentle Americana vein which has always brought forth the composer's most tender and heartfelt writing (see everything from *Lilies of the Field* and *The Waltons* to *The Raggedy Man*): the well-regarded feature *The Flim-Flam Man* (1967) and little-known television movie *A Girl Named Sooner* (1975).

The Flim-Flam Man tells the story of a veteran Southern con man, played by the brilliant George C. Scott, and his escapades with a young protégé, played by Michael Sarazzin. The score demonstrates Goldsmith's brilliance in capturing a wide variety of emotions (comedy, Americana, personal drama) with unifying melodic material: the score evokes slapstick chases, the wide-open feeling of the land, and the sincerity of the characters' relationships as patches of the same homemade quilt.

The Flim-Flam Man uses a variety of instruments from Goldsmith's western canon for its color: harmonica, accordion, banjos, guitar and percussion, plus a "tack" piano which was created by recording a piano at slower speeds and manipulating the tape to speed it up. The score was previously available only in excerpts on the limited promotional CD, *Tribute to Jerry Goldsmith*. This FSM release presents the complete score, in stereo, with all of the instrumentation and "sweeteners" intact.

A Girl Named Sooner is cut from a similar cloth but focuses primarily on strings, harp and harmonica for an even more intimate underscoring of the story of a young country girl who is adopted by a childless couple (Richard Crenna and Lee Remick). Goldsmith uses the same care as in his classic *A Patch of Blue* to create a memorable main theme and variations for the delicate emotions of childhood. The score is presented complete, in clean mono.

\$19.95 plus shipping



One-time pressing of 3,000 copies

The Flim Flam Man

1. Main Title 1:41
2. A Good Trick 0:16
3. No Rest for the Wicked 3:46
4. A Little Inspiration 1:38
5. Stolen Property 3:14
6. The Getaway 3:00
7. The Main Line 2:17
8. Times Gone By 1:07
9. The Visitor 3:23
10. Good Night/The Homestead 2:46
11. The Hayseed 1:17
12. A Poor Ending 0:51
13. Run for It 1:08
14. Curley's Plan 2:44
15. Curley's Farewell 1:16
16. The Waiting Game 1:24
17. On the Road Again 1:12

A Girl Named Sooner

18. Main Title 3:04
19. Sooner Frees the Calf 0:45
20. Into Town 0:29
21. Mac and Elizabeth 2:08
22. Elizabeth Meets Sooner 0:35
23. The Bath/Bird's New Perch 2:49
24. Becoming a Family/
Jumping Rope 2:59
25. Isolation 2:19
26. Elizabeth Comforts Sooner 2:37
27. A Kiss Goodnight 0:59
28. Runaway 2:08
29. Second Thoughts 1:24
30. Tears of Regret 0:54
31. Sooner and Granny/
Reconciliation 4:19
32. Making a Difference 2:14
33. End Title 1:00

Album Produced by Douglass Fake

Total time: 65:20

COMPOSERS FOR UPCOMING RELEASES:

*If we said, we'd give them away...
not one but two '70s sci-fi cult classics are on deck.*

CONTENTS

FILM SCORE™
MONTHLY

DECEMBER 1999

special feature

SCORES OF SCORES

We continue our annual tradition, presenting a carload of reviews, organized by category:

- 14 Current Events**
Bravos and brickbats for recent releases that are on their way from the local multiplex to video store shelves everywhere.
- 20 Bond, Shames Bond**
- 21 Reel Horrorshow**
These CDs all feature (intentionally or otherwise) scary scores intended to send chills down your spine
- 24 Box Scores**
Music for television that ranges from the ridiculous to the sublime---but mostly fills the space between commercials.
- 27 Ennio Given Sunday**
The talented Mr. Morricone on parade.
- 28 The U.S. Is Not Enough**
While the settings and subjects of these films may not always be familiar, their musical accompaniment requires no translation.
- 31 Criss Cross**
When film composers write for the concert hall, and symphonic works are plundered for films, what's a soundtrack fan to do?
- 34 Hollywood Gold**
Adventuresome, courageous soundtrack devotees dig deep into film music's past to bring forth treasure.
- 35 The Best of Everything**
- 36 Seventies Silver**
- 44 The Animaniacs**
High art, low art, what's the difference---as long as it's fun?

departments

- 2 Editorial**
The Postman Always Works Twice
- 4 News**
???, and more
- 5 Record Label Round-up**
What's on the way
- 6 Now Playing**
Movies and CDs in release
- 8 Concerts**
Live performances around the world
- 10 Upcoming Film Assignments**
Who's writing what
- 11 Mail Bag**
Failure of the Bond Market
- 48 Retrograde**
Turn Back, O Fan:
Take Our Reader Poll
- 13 Reader Ads**
- 39 Marketplace**



page 36



page 14



page 26



page 38



page 46



page 45

Film Score Monthly (ISSN 1077-4289) is published monthly for \$36.95 per year by Lukas Kendall.
8503 Washington Blvd, Culver City, CA 90232. Periodicals postage paid at Culver City, CA and additional mailing offices.
POSTMASTER: Send Address changes to Film Score Monthly, 8503 Washington Blvd, Culver City, CA 90232

editorial staff

EDITOR & PUBLISHER

Lukas Kendall

SENIOR EDITOR

Jeff Bond

DESIGN DIRECTOR

Joe Sikoryak

DEPARTMENTS EDITOR

Jonathan Z. Kaplan

CONTRIBUTING WRITERS

Doug Adams

Bud Boer

Jonathan Broxton

Ross Care

Jean-Michel Cavrois

Tim Kurkoski

Harry H. Long

Jamie McLean

John Riley

James Torniaainen

Jesus Weinstein

Stephen Woolston

COPYEDITOR

Steve Gilmartin

THANKS TO

B.A. Vimtrup

other contacts

ASSOCIATE PUBLISHER

Chelo Avila

EDITORIAL & SUBSCRIPTIONS

8503 Washington Blvd

Culver City, CA 90232

PH. 310-253-9595

FAX 310-253-9588

E-MAIL fsm@filmscoremonthly.com

SALES & MARKETING MANAGER

Bob Hebert

ADVERTISING

8503 Washington Blvd

Culver City, CA 90232

PH. 213-382-8512

FAX 310-253-9588

SUPERVISING MAIL ORDER HANDLER

Mailman Jon

OUR WEB SITE

Is updated five times weekly!

Point your browser at:

WWW.FILMSCOREMONTHLY.COM

© 1999 Vineyard Haven LLC.

PRINTED IN THE U.S.A.

The Postman Always Works Twice

HOW OUR SUPERVISING MAIL ORDER HANDLER STOPPED WORRYING AND LEARNED TO LOVE HIS JOB

Hey—Mailman Jon here. As you've likely noticed, I've moved up in the world since we last spoke. Now, not only do I handle your mail, but I edit your mail! That's correct. My superior postal skills have earned me the opportunity to edit the mail bag—not to mention Downbeat, reviews and such.



We toil for thee,
gentle reader.

From now on, I will be known as Jonathan Z. Kaplan, Departments Editor.

Overnight, I have gone from dungeon rat to all-masterful sage, wielding power over the likes of Jeff Bond. It's not an easy job making sure that Bond uses the word "bucolic" less than twenty-five times in

an issue (Vol. 4, No. 8). The word "bucolic," (Latin bucolicus) first appeared circa 1609 and is defined as:

1. of or relating to shepherds or herdsmen;
pastoral, and 2. relating to or typical of rural life.

Jeff Bond's infatuation with this word knows no end.

Fear

There is no need to fear that my new tasks will in any way impair my ability to carefully handle, package and ship your orders. In fact, now that I am earning minimum wage for five days a week (instead of for only three days), I can even afford to eat lunch now and then. Chelo (our associate publisher) also brings me an occasional bagel to supplement my diet—so I am more energized than ever. I can mail and edit to speeds and extents that no man has ever known.

This here issue is chock full of astute and entertaining reviews, all of which I've edited for your pleasure. Lukas Kendall has double-checked my work and carefully removed all

the weak modifiers and interesting anecdotes that might have escaped my red pen. He really did a spectacular job. Your read is sure to be as brisk as ever. And in case you're wondering, we're not short on features and we're not the least bit lazy. There have been so many albums released that we just haven't had room to print enough reviews, and we know that you can only wait so long before you go out and buy these discs without the proper preparation.

Pillars

When I heard through the grapevine that Nostradamus predicted that in late 1999 New York City would erupt in pillars of fire, I decided to stay in Los Angeles for the holidays. But, as I write this editorial I find myself in the heart of the Big Apple, storing cans of deviled ham and bottles of tap water in preparation for the terrorist-initiated biological warfare that the school nurse warned my father about. While family comes first, I was saddened to have to desert the *Film Score Monthly* staff during the joyous holiday season.

I am now and forever will be proud to work for a magazine about film music during such an exciting period of time for the medium. Thanks to a flooding of the industry, the soundtrack fan is continually exposed to new and exciting voices like Rolfe Kent's and Mychael Danna's, while old favorites like Danny Elfman and John Williams continue to reinvent themselves and find new ways to solve the same old problems. And I know that should the creativity in this industry ever happen to dry up, rot away or die, you will still be here to keep me alive with your orders and with the keen observations in your mail.

You have my gratitude,

Mailman Jon

Best Original Score • **Thomas Newman**

★★★★ A deeply emotional journey. 'The Green Mile' is an instant classic."

— MIKE CACCIOFFOLI, WEVD RADIO

"Absorbing, moving, wonderfully acted and directed and a leading Oscar® candidate."

— ROGER EBERT, ROGER EBERT & THE MOVIES

"A mystical, moving and powerful piece of filmmaking. It will stay with you long after the credits roll."

— NEIL ROSEN, NY1 NEWS

"Suspenseful, haunting, deeply moving. One of the best of the year."

— JEANNE WOLF, JEANNE WOLF'S HOLLYWOOD



THE GREEN MILE

Academy Screenings

MONDAY, JANUARY 3

7:30 P.M.

Warner Bros. Studios - Steven J. Ross Theater
4000 Warner Blvd./Enter through Gate #4 Hollywood Way

SATURDAY, JANUARY 8

5:00 P.M.

Warner Bros. Studios - Screening Room 12
4000 Warner Blvd./Enter through Gate #4 Hollywood Way

SATURDAY, JANUARY 15

4:00 P.M.

Warner Bros. Studios - Steven J. Ross Theater
4000 Warner Blvd./Enter through Gate #4 Hollywood Way



www.WBImovies.com/awards

R.S.V.P. to 818-954-6190 Enter screening code 8186



NEWS

EVENTS • CONCERTS
RECORD LABEL ROUND-UP
UPCOMING ASSIGNMENTS
THE LATEST FILMS

Oscar Uprouar

This year's Oscars are weeks away and there's already controversy: *Tarzan* and *South Park* have been ruled ineligible in the Best Original Score category. From 1995 to 1998 the original score category was split into two: Best Dramatic Score and Best Comedy or Musical Score. However, for the 1999 awards they've been folded back into one, and rather than repeat the controversies of the years immediately prior to 1995—in which musicals and

conventional dramatic scores went head to head, with the former often winning—*Tarzan* (Mark Mancina) and *South Park* (Marc Shaiman) were disqualified. *Tarzan* boasts five songs written and performed by Phil Collins, while *South Park* features several musical numbers by Trey Parker with Shaiman. *Toy Story 2*, which features two original songs by composer Randy Newman, is still eligible.

Masaru Sato 1928-1999

Japanese composer Masaru Sato died on Sunday, December 5, shortly after falling ill at a



party in his honor. Sato was Akira Kurosawa's music director, having first worked with the legendary director in 1957. His many Kurosawa efforts included *Yojimbo*, *Red Beard* and *Sanjuro*; his last score was for 1999's *After the Rain*, based on a script by Kurosawa.

Sato, 71, wrote the music for *Godzilla Raids Again* in 1955 and scored 308 films over the course of his career. He is survived by his wife, Chieko.

Curtis Mayfield 1942-1999

Curtis Mayfield died on December 26, 1999, in Roswell, Georgia, of complications from diabetes. He was 57. Mayfield's greatest contribution to film music is the 1972 *Superfly* soundtrack, a bestselling album which, along with *Shaft*, defined the "blaxploitation" genre. He scored a handful of other films including *Claudine* (1974), *Sparkle* (1976) and *Short Eyes* (1977), in which he also appeared. More recently, he con-

1999 Grammy Nominations

Best Instrumental Composition Written for a Motion Picture, Television or Other Visual Media

A Bug's Life (Randy Newman).
Life Is Beautiful (La Vita Bella, Nicola Piovani).
The Red Violin (John Corigliano).
Shakespeare in Love (Stephen Warbeck).
Star Wars Episode 1—The Phantom Menace (John Williams).

Best Song Written for a Motion Picture, Television or Other Visual Media

"Beautiful Stranger" (from *Austin Powers: The Spy Who Shagged Me*); Madonna & William Orbit, songwriters (performed by Madonna).
"Music of My Heart" (from *Music of the Heart*); Diane Warren ('N Sync & Gloria Estefan).
"The Prince of Egypt (When You Believe)" (from *The Prince of Egypt*); Steven Schwartz & Babyface (Mariah Carey & Whitney Houston).
"The Time of Your Life" (from *A Bug's Life*); Randy Newman (Randy Newman).
"You'll Be in My Heart" (from *Tarzan*); Phil Collins (Phil Collins).

Best Soundtrack Album

This is a new category: "Award to the artist(s) and/or producer(s) of a majority of the tracks on the album, or to the individual(s) actively responsible for the concept and musical direction and for the selection of artists, songs and producers, as applicable. Albums only."

American Beauty (Various Artists).
Austin Powers: The Spy Who Shagged Me (Various Artists).
The Matrix (Various Artists).
The Prince of Egypt (Various Artists).
Tarzan (Phil Collins).

Additionally, two familiar names were nominated for **Best Instrumental Arrangement**: Lalo Schifrin for "Fiesta" from his *Latin Jazz Suite* (he was also the composer and performer); and John Williams for "Stella by Starlight" (from *The Uninvited*, composed by Victor Young) from *Cinema Serenade 2: The Golden Age* with Itzhak Perlman and the Boston Pops.

Golden Globe Nominations

This year's Golden Globe nominations include nine nominees for **Best Original Score**, recalling Oscar nominee lists from the 1930s with a dozen entries per category:

American Beauty, Thomas Newman.
Angela's Ashes, John Williams.
Anna and the King, George Fenton.
The End of the Affair, Michael Nyman.
Eyes Wide Shut, Jocelyn Pook.
The Insider, Lisa Gerrard & Pieter Bourke.
The Legend of 1900, Ennio Morricone.
The Straight Story, Angelo Badalamenti.
The Talented Mr. Ripley, Gabriel Yared.

The nominees for **Best Original Song** total the usual five:

"Beautiful Stranger" from *Austin Powers: The Spy Who Shagged Me*, Madonna and William Orbit.
"How Can I Not Love You" from *Anna and the King*, Kenneth Edmonds, George Fenton & Robert Kraft.
"Save Me" from *Magnolia*, Aimee Mann.
"When She Loved Me" from *Toy Story 2*, Randy Newman.
"You'll Be in My Heart" from *Tarzan*, Phil Collins.

LA Critics

The Los Angeles Critics Association awarded Trey Parker and Marc Shaiman their 1999 award for best music and score for *South Park: Bigger, Longer & Uncut*.



tributed songs to *I'm Gonna Git You Sucka* (1988), *The Return of Superfly* (1990) and *The Mod Squad* (1999).

Mayfield was born in Chicago on June 3, 1942. A founding member of The Impressions, he led the group from 1958 to 1970, bringing issues of race and civil rights to the popular airwaves. He embarked on a solo career in the '70s, of which *Superfly* was a major landmark, and his songs were legendary for their social commentary as well as their musicianship. In 1990, a lighting rig fell on him during a concert in Brooklyn, tragically rendering

him a quadriplegic. Nevertheless, he released a solo album in 1996, *New World Order*, and in 1999 was inducted into the Rock and Roll Hall of Fame.

Arizona Fanfare

The Sedona International Film Festival's fourth annual film-making workshop, "What's the Score: Music for the Motion Picture," will be led by Elmer Bernstein on Friday, March 3 and the morning of Saturday, March 4 at Sedona Red Rock High School, Arizona. A live scoring session of a student film is scheduled; additional faculty is to be announced.

See www.sedonaculturalpark.org or call 520-203-4TLX.

Record Label Round-Up

All the albums you'll be waiting for

Airwolf Imminent from the Airwolf Appreciation Association is a 2CD set of *Airwolf* TV music by Sylvester Levay and Udi Harpaz. The first disc features 23 cues adapted and performed on synthesizers from various episodes, and the second features composer Sylvester Levay's own, suite-form adaptations of his music.

The release is limited to 500 copies; write Mark J. Cairns, 246 Comber Road, Lisburn, County Antrim BT27 6XZ, Northern Ireland; mark@airwolfthemes.com; or see www.airwolfthemes.com.

Aleph Due in February is a VHS and DVD release of Lalo Schiffrin's *Latin Jazz Suite* (non-film composition). Due in March is a new recording of *The Fox* (1968) which Schiffrin conducted in London. Due in May is a big band compilation, *Jazz Goes to the Movies* (recorded in Germany), featuring all Schiffrin compositions, including six vocals. Forthcoming but without a date is *Voyage of the Damned* (1976).

See www.alephrecords.com or www.schiffrin.com.

Angel/EMI Elmer Bernstein will record his guitar concerto in London in January for release next spring; soloist is Christopher Parkening.

Arabesque Due in May is *Reel Life: The Private Music of Film Composers, Volume 1*, a new recording of chamber music by film composers. Featured are Michael Kamen, Rachel Portman, Howard Shore, David Raksin, Bob James and Bruce Broughton; the CD is produced by composer Michael Whalen.

Artemis Imminent is the 1963 Decca stereo recording, *Film Themes of Ernest Gold* (Gold cond. London Symphony

Orchestra). The label's second CD will be the 1965 RCA recording of Gold's *Ship of Fools* (Arthur Fiedler cond. Boston Pops).

BBC Music BBC Music and composer/producer Mark Ayres are embarking on two new series of soundtrack CDs from the multi-decade-spanning *Doctor Who*. The first series will feature the music and soundscapes of the BBC Radiophonic Workshop, and the second will present music by the various freelance composers who have contributed to the show, such as Dudley Simpson, Tristram Cary and Ayres.

Due January 24: *Doctor Who: Terror of the Zygons & The Seeds of Doom* (Geoffrey Burgon). Due

in March: *Doctor Who: Music from the BBC Radiophonic Workshop, Volume One: The Early Years* and *Volume Two: New Beginnings* (music and sound effects).

See http://ourworld.compuserve.com/homepages/Mark_Ayres/NewStuff.htm.

BMG Classics Due February 8: *The Closer You Get* (Rachel Portman). February 22: *Alegria* (Cirque du Soleil soundtrack).

Brigham Young University Due in April is *King Richard and the Crusaders* (Max Steiner), mastered from the original tracks in the Steiner Collection at BYU. Order from Screen Archives, see below.

Chandos Due March 16 is a new recording of music by Alan Rawsthorne (Rumon Gamba cond. BBC Philharmonic). Represented films include *Burma Victory*, *The Captive Heart*, *Uncle*

Silas, *Saraband for Dead Lovers*, *The Dancing Fleece*, *Where No Vultures Fly*, *The Cruel Sea*, *West of Zanzibar* and *Lease of Life*.

Chapter III Due March 7: *Beautiful People* (klezmer score by Garry Bell).

Chapter III has signed a deal with Turner to reissue on CD a great number of MGM Records titles, including many which were previously available only on vinyl. The CDs will start in early 2000; titles to be announced.

See www.chapteriii.com.

Chromatic Records Due January 25: *Reel Life: Vol. 1* (film music by the band Wild Colonials). Due early March: *License to Chill*, a trip-hop tribute to James Bond music by Washington/Bull.

See www.chromaticrecords.com

Cinephile Due next April from this English label: *Tomorrow Never Comes*, *The Internecine Project*/Foxbat/*Something to Hide*, *Get Carter Deluxe Edition* (all Roy Budd), *The Wanderers* (various), *Tonite Let's Make Love in London*.

Cinesoundz Forthcoming is *Berliale 2000*, two volumes (Vol. 1 Scores, Vol. 2 Songs—plus a limited 2CD set edition) for the International Berlin Film Festival's 50th Anniversary, including previously unreleased material.

Due in July is an Ennio Morricone remix CD (various artists, including Cowboy Junkies).

Write Cinesoundz, Lindwurmstr 147, 80337 Muenchen, Germany; fax: +49-89-767-00-399; www.cinesoundz.de.

CPO Forthcoming is a new recording of Benjamin Frankel's score to *Battle of the Bulge*.

Decca Due January 25: *Isn't She Great?* (Burt Bacharach). February 15: *Agnes Browne* (Paddy Maloney, The Chieftains), *The Skulls* (Randy Edelman).

East Side Digital Forthcoming but without a date

FSM Classics



New this month in our Silver Age Classics series is a Jerry Goldsmith doubleheader: *The Flim-Flam Man* (1967 feature) coupled with *A Girl Named Sooner* (1975 made-for-TV movie). Both are complete and represent Goldsmith's warm, Americana style. Excerpts of *The Flim-Flam Man* were previously released on a limited edition Jerry Goldsmith tribute CD, but our new release features every last note, specially remixed with all sweeteners intact.

As of this writing we're unsure as to our next release. We have been working on a major '70s sci-fi score but it is taking longer than expected, and probably will not be ready until our February issue. We may release another Goldsmith western next month instead—which brings up another subject. We were alarmed to get a couple of letters along the lines of, "Too much Goldsmith—release someone else's music!" Folks, in 1999 we put out unreleased scores by Frank DeVol, Alfred Newman, John Barry, Franz Waxman and Elmer Bernstein. If we do three Goldsmiths in a row, it is mainly because those titles are ready whereas others require more work. We love all of our heroes!

Send us your suggestions for future releases; contact info, pg. 2.

on Wendy Carlos's label is a CD of *Tron*. See www.wendycarlos.com.

EMI Forthcoming are reissues of all the EMI-controlled James Bond soundtracks: *Dr. No*, *From Russia with Love*, *Goldfinger*, *Thunderball*, *You Only Live Twice*, *On Her Majesty's Secret Service*, *Diamonds Are Forever*, *Live and Let Die*, *The Man with the Golden Gun*, *The Spy Who Loved Me*, *Moonraker*, and presumably *A View to a Kill*. The titles will be newly mastered and released with better packaging; however, there is no information as to previously unreleased music.

GNP/Crescendo

Forthcoming is a second *Best of Star Trek* TV collection, featuring episode scores "All Good Things..." (TNG, Dennis McCarthy), "Way of the Warrior" (DS9, McCarthy), "Bride of Chaotica" (Voyager, David Bell) and a classic series episode score

to be determined.

Still planned is *Fantastica* (Russell Garcia '50s space music concept album—not a soundtrack).

Hollywood March 7: *Mission to Mars* (Ennio Morricone). March 21: *High Fidelity* (various). April 25: *Duets* (various), *Mission: Impossible 2* (Hans Zimmer).

Intrada Forthcoming is a commercial release of *The Ballad of Lucy Whipple* (Bruce Broughton) and two Marco Beltrami promos: *The Faculty* and *Deep Water*. See www.intrada.com.

Koch Due in March is a Franz Waxman chamber music CD (St. Clair Trio), *Old Acquaintances*, including many film pieces. Due in April is *Dersu Uzala*, a new recording of music to Kurosawa films. To be scheduled is a CD of Korngold songs; to be recorded is

a Korngold CD featuring the composer's complete music for piano.

Milan January 25: *Onegin* (Magnus Fiennes), *Miss Julie* (Mike Figgis). February 8: *Cotton Mary* (Richard Robbins), *Santitos* (Carlos Nicolau/Rosino Serrano). Coming next April: *Passion of Mind* (Randy Edelman), *Sunshine* (Maurice Jarre).

Monstrous Movie Music

This label—dedicated to re-recording classic genre film music—has three new albums forthcoming. The contents of the third are still secret, but the first two will feature: *Mighty Joe Young* (1949, Roy Webb); *Creature from the Black Lagoon* (1954, containing all the previously unreleased cues by a variety of composers—Salter, Mancini, Stein, et al.—for a "kinder, gentler" *Creature* suite); *20 Million Miles to Earth* (1957, Columbia "library" score by Raksin, Steiner, Duning, others); *Tarzan* (1934-42, cues from MGM productions by Axt, Snell, Amfitheatrof, Stothart, Levy); *The Animal World* (1956, Paul Sawtell's music from Ray Harryhausen dinosaur sequence of Irwin Allen documentary); and *The Alligator People* (1959, Irving Gertz, featuring electric violin).

Producers David Schechter and Kathleen Mayne promise lots of "bonus" tracks and exhaustive liner notes.

See www.hilux.com/mmm.

Pacific Time

Entertainment Due January 25: *De Eso No Se Habla* (I Don't Want to Talk About It, Nicola Piovani). February 15: *Il Camorrista* (Nicola Piovani, Italian mob film). March 7: *Caro Diario* (Dear Diary, Nicola Piovani, with bonus tracks from *Palombella Rossa* and *La Messe e' Finita*).

Prometheus Coming next is a limited edition CD of *Shamus* coupled with the *Police Story* pilot TV-movie (both Jerry Goldsmith, 1973).

Rhino Due February 15 is the 2CD set of *Superman: The Movie* (John Williams, 1978), featuring everything heard in the movie (over an hour of previously unreleased music) plus rare alternates and unused cues.

See www.rhino.com.

Rykodisc Due March 14 is *For Your Eyes Only* (Bill Conti, 1981), with previously unreleased music. Forthcoming but without dates are *Bring Me the Head of Alfredo Garcia/The Killer Elite* (Jerry Fielding, 1974/1975) and *The World of Henry Orient* (Elmer Bernstein, 1964), both in stereo. See www.rykodisc.com.

Screen Archives

Entertainment SAE's next classic score restorations are *Pursued* (Max Steiner) and *The Court-Martial of Billy Mitchell* (Dimitri Tiomkin).

Contact Screen Archives Entertainment at PO Box 500, Linden VA 22642; ph: 540-635-2575; fax: 540-635-8554; see www.screenarchives.com.

Silva Screen Due February is *The Ninth Gate* (Wojciech Kilar). Nic Raine will conduct the City of Prague Philharmonic and Crouch End Festival Chorus in a new recording of *Walkabout* (John Barry, 1971). As the complete score is only 25 minutes long, the album will be filled out with various other newly recorded Barry rarities.

Forthcoming is an expanded edition of *Escape from New York* (John Carpenter, original soundtrack).

Sonic Images

Due February 28: *Gene Roddenberry's Earth: Final Conflict* (Maribeth Solomon & Mickey Erbe) and *New Music for Films, Vol. 2* (Christopher Franke, previously available only as a composer promo—music from *Solo*, *Tarzan and the Lost City*, *The Inheritance*, *Terror in the Mall*, *Pacific Blue*).

Sony Classical

Due February 29: *Miramax: 20th* (continued on page 8)

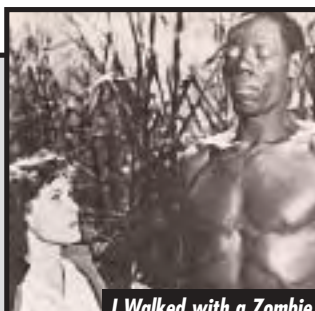
Marco Polo

Due in June in John Morgan and William Stromberg's series of new recordings are a Roy Webb CD featuring music for Val Lewton films (*The Cat People*, *I Walked with a Zombie*, *Bedlam*, *The Seventh Victim*, *The Body Snatcher*); and a more complete recording of *Ghost of Frankenstein* (Hans J. Salter), filled out with cues from *Man-Made Monster* and *Black Friday*, and all of the original music composed for *Sherlock Holmes and the Voice of Terror* (Frank Skinner).

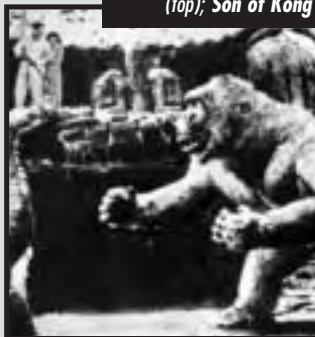
Planned for later in 2000 are *The Treasure of Sierra Madre* (Max Steiner) and *Objective Burma* (Franz Waxman).

Morgan and Stromberg's next recordings will take place in April in Moscow: a Malcolm Arnold CD of *Roots of Heaven* and *David Copperfield* (*Roots of Heaven* will include a few cues by Alfred Newman based on Arnold's material); and a Max Steiner CD of *The Most Dangerous Game* and *Son of Kong*.

Forthcoming from Swiss producer/conductor Adriano: Georges Auric: *Suites from Lola Montez*, *Notre-Dame de Paris*, *Farandole*; and *Suites from Rififi*, *La Symphonie Pastorale*, *Le Salaire de la Peur*; and Dmitri Shostakovich: *The Fall of Berlin* (complete original version), with suite from *The Memorable Year 1917*.



I Walked with a Zombie (top); *Son of Kong*



FILM MUSIC CONCERTS

Soundtrack performances that you can attend—all around the world

FILMHARMONIC ON HOLD The *Los Angeles Times* ran an article in December on the program of music-and-film presentations by the Los Angeles Philharmonic. The series began with “1001 Nights,” featuring Japanese computer animation and original music by David Newman, but has since been dropped from the schedule. It is *not* dead, but on hold pending new financing, which may happen soon. If so, look for collaborations between Tim Burton and Danny Elfman, Paul Verhoeven and Jerry Goldsmith, Renny Harlin and Graeme Revell, and possibly Elmer Bernstein and a director to be determined. Harlin and Revell’s film would be about photographer Peter Beard; footage has already been shot.

RANDY NEWMAN is embarking on a European tour: 32 dates in all from January 20 through March 2, most in the Netherlands and Belgium. The concerts will feature Newman’s songs rather than his film work, except for a London concert with the Royal Philharmonic at Royal Festival Hall, London, on February 22.

CORIGLIANO IN RESIDENCE

John Corigliano will be composer in residence at Ohio State University during February 10-12. He will be the guest speaker at 12:30PM on February 10 at Weigel Hall Auditorium on the OSU campus. There will also be four concerts and a children’s concert of Corigliano’s music, although his film music is not scheduled for inclusion.

Call 614-292-2300; call Ticketmaster at 614-292-3535 for tickets to the Saturday night concert.

AMSTERDAM, AHoy!

The following film music concerts are scheduled to take place at Amsterdam’s “De Beurs van Berlage” concert hall in the

Netherlands:

February 9, 10: “From Hitchcock to Spielberg”: American film music by Bernard Herrmann (*Psycho*, *Vertigo*, *North by Northwest*) and John Williams (*Schindler’s List*, *E.T.*, *Indiana Jones*); the Dutch Philharmonic Orchestra.

March 11, 17: “From Ivens to Haanstra”: Music from Dutch cinema by Otto Ketting, Heppener, Jurre Haanstra, Hanns Eisler; the Dutch Chamber Orchestra cond. Alexander Liebert.

April 12, 13: The Beau Hunks perform music from the 1930s shorts of Leroy Shield and Laurel & Hardy.

May 6, 7: “Metropole Goes Hollywood”: Film music by Ennio Morricone (*Once Upon a Time in the West*) and Maurice Jarre (*Dr. Zhivago*, *A Passage to India*); the Metropole Orchestra cond. Dick Bakker.

MONTREAL HIGHLIGHTS

Taking place during the Montreal High Lights festival, February 11 to March 4:

February 11, Place des Arts (Opening Gala): Jessye Norman sings Michel Legrand.

February 24, 25, 26, Place des Arts: World concert premiere of the score from *Anima Mundi* by the Philip Glass Ensemble.

March 4, Molson Center: *The Red Violin* (John Corigliano) performed by the Orchestre Symphonique de Montreal and Joshua Bell, cond. Charles Dutoit. Corigliano’s piano concert is also on the program.

RON GOODWIN will conduct the Bournemouth Symphony Orchestra in a celebration of his 75th birthday on February 12 at Winter Gardens, Bournemouth, to benefit the Bournemouth Orchestra’s Benevolent Fund. Film scores on the program include *Those Magnificent Men in Their Flying Machines*, *633 Squadron*, *Where Eagles Dare*

and *Battle of Britain*.

Call 01202-456456.

TOULOUSE, FRANCE There will be alternating Italian-language and French-language performances of Nino Rota’s operetta, *Il Capello di paglia di Firenze* (*The Straw Hat of Italy*) March 17-25 by the Orchestre du Capitole de Toulouse, concurrent with a tribute to Nino Rota at the Toulouse Cinémathèque.

Additionally, the Toulouse National Chamber Orchestra will be playing Goffredo Petrassi’s little music for strings on upcoming concerts; Petrassi was Ennio Morricone’s teacher and also a film composer from the 1940s through the ‘60s.

JERRY GOLDSMITH

will return to London’s Barbican Centre for concerts of his film music on May 22 and 23 at 7:30PM;

see www.lso.co.uk.

Goldsmith will be with the Detroit Symphony next June 1-4 for five concerts in all—“Pops Goes Hollywood”;

see www.detroitssymphony.com.

JOHN WILLIAMS On February 19, the Plymouth Music Series will perform Williams’s song cycle “Seven for Luck” in Minneapolis’ Orchestra Hall. Part of their annual “Witness” concert honoring Black History Month, it will be conducted by Phillip Brunelle.

See www.plymouthmusic.org or call 612-624-2345.

LALO SCHIFRIN is scheduled for the following appearances:

January 26 & 29: Jazz Meets the Symphony at Huberman Auditorium, Tel Aviv, Israel.

March 23 & 25: Film Music Concert at Philharmonic Hall, Reykjavic, Iceland.

March 31 & April 1: Jazz Meets the Symphony at Auditori de Barcelona, Barcelona, Spain.

Mark Your Calendar

The following are concerts featuring film music pieces as part of their programs. Thanks go to John Waxman of *Themes & Variations* (<http://tnv.net>) for this list; he provides scores and parts to the orchestras.

Due to the lead time of this magazine, it is possible some of this information is too late to do any good. Always confirm the concert with the orchestra’s box office; call local information or look on the Internet.

Sometimes we get concert information



too late to put in this list, so we announce it on our website: www.film-scoremonthly.com. Stay tuned!

California February 9, Hollywood Bowl Orchestra, Dorothy Chandler Pavilion; *Cleopatra* (North).

Colorado February 18 & 19, Colorado Springs S.O.; *Star Trek II* (Horner), *Star Trek IV* (Rosenman), *Star Trek: First Contact* (Goldsmith), *Star Trek: Voyager* (Goldsmith), *Deep Space Nine* (McCarthy), *Alien*³ (Goldenthal, tentative first concert performance).

Georgia February 14, Cobb S.O., Atlanta; *Love Story* (Lai), *The Adventures of Don Juan* (Steiner), *The Philadelphia Story* (Waxman), *Rear Window* (Waxman), *The Mask of Zorro* (Horner), Tribute to Victor Young.

(continued next page)

(continued from page 6)

Anniversary Celebration (*The Piano*, *Il Postino*, *Shakespeare in Love*, *Life Is Beautiful*, etc.).

Sony is working on a third edition of *Dances with Wolves* (John Barry, 1990), this time to feature previously unreleased music, including the film version of "The Buffalo Hunt."

See www.sonyclassical.com/music/soundtracks_id_x.html.

Super Collector

Due in late January or early February is a promotional CD of *Galaxy Quest* (David Newman). Also coming is *Flash Gordon* (Howard Blake)—it is undecided whether this will be a promotional or commercial release.

Forthcoming from Super Tracks is a reissue of *High Road to China* (John Barry) featuring previously unreleased music; this was previously available only as a high-priced limited edition from SCSE. See www.supercollector.com.

TVT Forthcoming but unsched-

uled is the *Buffy: The Vampire Slayer* TV soundtrack.

Varèse Sarabande

January 25: *Diamonds* (Joel Goldsmith) and *My Dog Skip* (William Ross).

February 29: *Scream 3* (Marco Beltrami score album), *The Tenth Kingdom* (Anne Dudley, Hallmark 10-hour mini-series), *The Whole Nine Yards* (Randy Edelman), *Anna and the King of Siam* (Bernard Herrmann, 1946, Fox Classics original soundtrack).

March 7: *Color, Rhythm and Magic: Classic Disney Instrumentals* (arranged by Earl Rose), light jazz versions of various Disney songs.

April 4: *Born Free* (John Barry, 1966), new recording with Frederic Tiegorn cond. Royal Scottish National Orchestra.

Coming from producers Bruce Kimmel and Paul Mandell are three volumes of library music from the original *Adventures of Superman* TV show. The first CD will feature the original opening

narration and other surprises.

The Royal Scottish National Orchestra has recorded more film music for release in Robert Townson's Film Classics series, including selections from *Jaws* (John Williams), *Peyton Place* (Franz Waxman) and *Marnie* (Bernard Herrmann). Joel McNeely has returned as conductor. However, it may be some time before albums like the above are released; Townson will make several trips to Scotland during the year during which the recordings are added to and completed.

A fifth Franz Waxman: *Legends of Hollywood* CD will be recorded for future release (cond. Richard Mills).

Look for some of the rare and obscure items mentioned in these pages from the soundtrack specialty dealers:

Screen Archives (540-635-2575), Intrada (510-336-1612), STAR (717-656-0121), Footlight Records (212-533-1572) and Super Collector (714-636-8700) in this country. **FSM**

CONCERTS (continued)

Indiana January 29, Bloomington Pops Orchestra; *Raintree County* (Green), *The English Patient* (Yared), *Prince Valiant* (Waxman), *The Raiders March* (Williams).

Massachusetts February 12, Lexington S.O.; *Romeo & Juliet* (Rota).

February 20, Amherst S.O.; Nino Rota medley.

March 4, Springfield S.O.; "March Movie Madness" concert with 2001, James Bond themes, *The Little Mermaid*, *Breakfast at Tiffany's*, *Star Wars*, *Ghostbusters* and more. March 5, Springfield S.O.; *The Sons of Katie Elder* (Bernstein), *Psycho* (Herrmann).

Montana February 5, Bozeman S.O.; *Swashbuckler* (Addison), *Wild Wild West* (TV, Markowitz), *Rio Bravo* (Tiomkin), *Psycho* (Herrmann), *The Godfather* (Rota), *Addams Family* (Mizzy/Shaiman), *Witness* (Jarre).

New York January 15, 20 & 23, Joyce Theater, Manhattan; Dance by Neal Greenburg inspired by the films of Alfred Hitchcock, music by Bernard Herrmann. February 24, 25, 26, Syracuse S.O.; *Prince Valiant* (Waxman).

Ohio March 25, Cleveland Pops Orchestra; *High Noon* (Tiomkin).

South Dakota March 11, Black Hills S.O.; *The Spirit of St. Louis* (Waxman): symphonic suite for narrator & orchestra with NPR's Martin Silver.

Utah February 10, 11, 12, Utah S.O.; *Dances with Wolves* (Barry), *Unchained Melody* (North).

Washington February 27, Seattle Choral Society; *Jesus of Nazareth* (Jarre), 1492 (Vangelis), *The Mission* (Morriconi), *The Hunt for Red*

(continued on page 10)

NOW PLAYING Films and CDs in release



| | | |
|--------------------------------|---------------------------------------|-------------------------|
| <i>Angela's Ashes</i> | John Williams | Sony Classical |
| <i>Anna and the King</i> | George Fenton | BMG/Arista |
| <i>Any Given Sunday</i> | Various | Warner Sunset Atlantic* |
| <i>Bicentennial Man</i> | James Horner | Sony Music |
| <i>Being John Malkovich</i> | Carter Burwell | EMD/Astralwerks** |
| <i>Boys Don't Cry</i> | Nathan Larson, Various | Loch** |
| <i>The Cider House Rules</i> | Rachel Portman | Sony Classical |
| <i>Cradle Will Rock</i> | Marc Blitzstein, David Robbins | RCA Victor** |
| <i>The End of the Affair</i> | Michael Nyman | Sony Classical |
| <i>Girl Interrupted</i> | Mychael Danna, Various | TVT Soundtrax |
| <i>The Green Mile</i> | Thomas Newman | Warner Bros** |
| <i>Fantasia 2000</i> | Various Dead Guys | Walt Disney Records |
| <i>Felicia's Journey</i> | Mychael Danna | Milan |
| <i>Flawless</i> | Bruce Roberts | Jellybean |
| <i>The Hurricane</i> | Christopher Young | MCA** |
| <i>The Insider</i> | Lisa Gerrard, Pieter Bourke | Sony/Columbia** |
| <i>Liberty Heights</i> | Andrea Morricone, Various | Atlantic |
| <i>Magnolia</i> | Jon Brion, Aimee Mann (songs) | Reprise** |
| <i>Man on the Moon</i> | Peter Buck, Mike Mills, Michael Stipe | Warner Bros.** |
| <i>Next Friday</i> | Various | |
| <i>Ride with the Devil</i> | Mychael Danna | Atlantic |
| <i>Snow Falling on Cedars</i> | James Newton Howard | Decca |
| <i>Stuart Little</i> | Alan Silvestri, Various | Motown |
| <i>Sweet and Lowdown</i> | Various (Dick Hyman Group, perf.) | Sony Classical |
| <i>The Talented Mr. Ripley</i> | Gabriel Yared, Various | Sony Classical** |
| <i>Topsy Turvy</i> | Gilbert & Sullivan, Carl Davis | Sony Classical** |
| <i>Toy Story 2</i> | Randy Newman | Walt Disney |
| <i>The World Is Not Enough</i> | David Arnold | Radioactive/MCA |

*song compilation **combination songs and score

Upcoming Assignments

Who's writing what for whom

Mark Adler *The Apartment Complex*, *Sterling Chase*.

Eric Allaman *Breakfast with Einstein*, *Lumanarias*, *The Last Act*, *Is That All There Is?*.

Ryeland Allison *Saturn*.

John Altman *Town and Country* (Warren Beatty), *Vendetta* (HBO, d. Nicholas Meyer).

The Angel *The Boiler Room*.

David Arnold *The Patriot* (Mel Gibson).

BT *Under Suspicion*.

Luis Bacalov *Woman on Top*.

Burt Bacharach *Isn't She Great?*.

Angelo Badalamenti *A Story of a Bad Boy* (co-composed with Chris Hajian), *Forever Mine*, *The Beach* (d. Danny Boyle, Leonardo Di Caprio), *Untitled John Lee Hancock Project*.

Rick Baitz *Life Afterlife* (HBO feature documentary).

Lesley Barber *History of Luminous Motion* (Good Machine).

Nathan Barr *Hair Shirt* (Neve Campbell), *Hangman's Daughter*, *Red Dirt*.

John Barry *Thomas the Tank Engine*.

Steve Bartek *Another Goofy Movie* (Disney), *Snow Day*.

Tyler Bates *Beyond City Limits*.

Christophe Beck *Thick as Thieves* (Alec Baldwin), *Coming Soon* (Mia Farrow), *Cheer Fever* (Kirsten Dunst).

Marco Beltrami *Scream 3*, *The Crow 3*.

Peter Bernstein *Susan's Plan*.

Edward Bilous *Minor Details*, *Mixing Mia*.

Chris Boardman *Bruno* (d. Shirley Maclaine).

Simon Boswell *Alien Love Triangle*, *The Debtors* (Michael Caine, Randy Quaid).

Christopher Brady *Castle in the Sky* (Disney animated), *Hal's Birthday*, *The Legacy* (IMAX), *Passport to Paris*.

Michael Brook *Getting to Know You*, *Buddy Boy*.

Bruce Broughton *Jeremiah* (cable biblical epic, theme by Ennio Morricone).

Paul Buckmaster *Mean Street*.

Carter Burwell *High Fidelity* (d. Stephen Frears, Disney), *What Planet Are You From?* (d. Mike Nichols).

Sam Cardin *Olympic Glory*, *Return to the Secret Garden*.

Wendy Carlos *Woundings*.

Gary Chang *Locked in Silence* (Showtime).

Stanley Clarke *Marciano*, *Romeo Must Die* (prod. Joel Silver).

Elia Cmiral *Six Pack* (French).

Serge Colbert *Red Tide* (Casper Van Dien).

Michel Colombier *Dark Summer*, *Pros and Cons*, *Foolproof*.

Eric Colvin *Lifesize* (Disney).

Bill Conti *Inferno* (Jean-Claude Van Damme).

Stewart Copeland *Made Men* (independent), *Sunset Strip*, *Down to You*.

Jeff Danna *Boondock Saints*, *O* (modern-day telling of *Othello*).

Loran Alan Davis *The Last Prediction* (independent).

John Debney *Komodo*.

Joe Delia *Time Served*, *Ricky 6*, *Fever*.

David Dilorio *Lethal Premonition*, *Cheerleaders Must Die*.

Pino Donaggio *Up in the Villa* (Kristin Scott-Thomas).

Patrick Doyle *East and West* (d. Regis Wargnier), *Love's Labour's Lost* (Kenneth Branagh, musical comedy).

Anne Dudley *The Bacchae*.

Randy Edelman *The Skulls*, *The Gelfin*, *Passion of Mind*, *The Whole Nine Yards*.

Evan Evans *Tripfall* (Eric Roberts, John Ritter), *Newsbreak* (Michael Rooker, Judge Reinhold).

Shayne Fair & Larry Herbstritt *Tequila Bodyshot*.

George Fenton *Chicago: The Musical* (Charlize Theron, d. Nick Hytner).

Allyn Ferguson *Back to the Secret Garden* (German theatrical, Hallmark release).

David Findlay *Dead Silent* (Rob Lowe).

Frank Fitzpatrick *Lani Loa* (Zoetrope).

Ruy Folguera *Picking Up the Pieces* (Woody Allen, Sharon Stone).

Robert Folk *Inconvenienced*.

David Michael Frank *The Last Patrol*.

John Frizzell *The White River Kid* (Antonio Banderas).

Craig Stuart Garfinkle *Gabriella*.

Richard Gibbs *Book of Stars*.

Jerry Goldsmith *The Hollow Man* (d. Paul Verhoeven), *The Yard*, *The Kid* (Bruce Willis, dir. John Turtletaub).

Joseph Julian Gonzalez *Price of Glory*.

Joel Goodman *Cherry* (romantic comedy, Shalom Harlow).

Adam Gorgoni *Candyman 3: Day of the Dead*, *Extreme Alaska*.

Mark Governor *Blindness* (d. Anna Chi).

Stephen Graziano *Herman*, *U.S.A.*

Harry Gregson-Williams *Earl Watt* (Pate Bros.).

Ed Grenga *Catalina Trust* (d. Will Conroy).

Andrew Gross *Be the Man* (MGM, Super Dave movie), *Unglued* (Linda Hamilton, quirky independent film).

Larry Groupé *Sleeping with the Lion*, *Four*

Second Delay, *Peter York*, *The Contender* (d. Rod Lurie, Joan Allen, Gary Oldman), *Early Bird Special*, *Gentleman B*.

Jay Gruska *Belly Fruit*.

Steven Gutheinz *Trois* (independent).

Richard Hartley *Peter's Meteor*, *Mad About Mambo*, *Victory*.

Richard Harvey *Captain Jack* (Bob Hoskins).

Chris Hajian *Story of a Bad Boy*.

Todd Hayen *The Crown*, *The Last Flight*.

John Hills *Abilene*.

Peter Himmelman *A Slipping-Down Life* (Guy Pearce, Lili Taylor).

Hirschfelder, David *Hanging Up* (Meg Ryan, directed by Diane Keaton).

Lee Holdridge *Family Plan* (Leslie Nielsen), *No Other Country*, *Africa*.

James Horner *The Grinch Who Stole Christmas* (Jim Carrey), *Freedom's Song* (TNT film).

THE HOT SHEET

Angelo Badalamenti *Birthday Girl*.

Christof Beck *Cheer Fever*.

Marco Beltrami *Texas Rangers*.

Michael Brook *Crime & Punishment in Suburbia*.

George S. Clinton *Sordid Lives*.

Elia Cmiral *The Wishing Tree* (Showtime).

Joe Delia *Tao of Steve*.

Anne Dudley *Monkey Bone*.

Danny Elfman *The X-Men* (John Ottman was unable to do the film due to his commitment to direct *Urban Legends 2*).

Nathan Fleet *First Time Caller* (d. Alessandro Zavaglia, romantic comedy).

David Michael Frank *Up Up and Away*.

Richard Gibbs *28 Days*.

Larry Groupé *Londinium*.

Chris Hajian *Naked States* (feature documentary), *Raw Nerve*, *Yonkers Joe*.

Hughes & Murphy *Chain of Fools*.

Jan A.P. Kaczmarek *Last Souls*.

Ray Loring *Secrets of the Lost Empires* (Nova 5-part series, airs in Feb. on PBS).

Evan Lurie *Happy Accidents*.

John Lurie *Animal Factory*.

Ennio Morricone *Mission to Mars*

(d. Brian De Palma; not Ryuichi Sakamoto as reported last issue—our goof).

Shawn Patterson *Monkeybone* (d. Henry Selick, three minute opening animated sequence only).

William Richter *Social Misfits*, *The Broken Machine*.

Teddy Shapiro *State and Main*, *Juvees*, *Girl Fight*.

Shark *The Spreading Ground*.

Alan Silvestri *Reindeer Games* (replacing Jerry Goldsmith due to scheduling conflict, d. John Frankenheimer).

Richard Horowitz *Pavilion of Women*.

James Newton Howard *Dinosaurs* (Disney animated).

Steven Hufsteter *Mascara* (Phaedra Ent.).

David Hughes & John Murphy *Mary Jane's Last Dance*.

Frank Ilfman *Intruder*.

Pat Irwin *But I'm a Cheerleader*.

Mark Isham *Where the Money Is*, *Imposters* (Miramax, d. Gary Fleder), *Rules of Engagement*, *Navy Divers* (Robert De Niro).

Alaric Jans *State in Maine* (David Mamet).

Maurice Jarre *Sunshine* (Ralph Fiennes), *I Dreamed of Africa*.

Adrian Johnston *The Debt Collector*, *The Darkest Light*, *The Last Yellow*, *Old New Borrowed Blue*, *Suicide Club*, *The House of Mirth* (Gillian Anderson), *About Adam* (Miramax).

Trevor Jones *Frederic Wilde* (d. Richard Loncraine).

Benoit Jutras *Journey of Man* (IMAX).

Jan A.P. Kaczmarek *Aimee and the Jaguar* (Germany, d. Max Faerberboeck).

Laura Karpman *Annihilation of Fish*.

Brian Keane *The Babe Ruth Story* (HBO).

Rolfe Kent *Don't Go Breaking My Heart* (Anthony Edwards), *Gun Shy* (Liam Neeson, Sandra Bullock).

Wojciech Kilar *The Lord of the Rings Trilogy* (Peter Jackson).

Kenneth Lampi *Fight the Good Fight* (Burt Young, d. Bret Carr), *Games without Frontiers* (John Mulcahy, d. David Knappe), *The Tour* (d. Tim Joyce).

Russ Landau *One Hell of a Guy*, *Love and Action in Chicago*, *Totally Irresponsible*, *Waylon & Buzz*.

Brian Langsbard *First of May* (independent), *Frozen* (Trimark).

Daniel Lanois *All the Pretty Horses*.

Chris Lennertz *Lured Innocence* (Dennis Hopper, Talia Shire), *Pride of the Amazon* (animated musical).

Michael A. Levine *The End of the Road* (d. Keith Thomson), *The Lady with the Torch* (Glenn Close, d. David Heeley).

Christopher Libertino *Spin the Bottle* (d. Andrew Michael Pascal).

Daniel Licht *Untitled Muhammad Ali biopic* (HBO).

Frank London *On the Run*, *Sancta Mortale*, *The First Seven Years*.

Ray Loring *Secrets of Lost Empires* (PBS multipart documentary).

Martyn Love *The Venus Factory* (Australia).

Evan Lurie *Joe Gould's Secret*, *The Whole She-Bang*.

Mader *Row Your Boat*, *Claudine's Return*, *Morgan's Ferry* (Kelly McGillis), *Steal This Movie*.

Hummie Mann *Good Night*, *Joseph Parker*

(Paul Sorvino), *A Thing of Beauty, After the Rain*.

David Mansfield *The Gospel of Wonders* (Mexico, d. Arturo Ripstein).

Lee Marchitelli *Iris Blonde* (Miramax).

Anthony Marinelli *Slow Burn* (Minnie Driver, James Spader), *Fifteen Minutes* (Robert De Niro, Ed Burns), *Time Code 2000* (co-composed with dir. Mike Figgis).

Gary Marlowe *Framed, Mondschaten* (Moonlight Shadow, d. Robby Porschen).

Jeff Marsh *Burning Down the House, Wind River* (Karen Allen).

Phil Marshall *Rupert's Land, Gotta Dance, Kiss Toledo Goodbye, Temptation*.

Barrett Martin *Lush* (Laura Linney).

Brice Martin *Indian Ways* (d. Tom Hobbs), *Chaos* (d. Chris Johnston).

Due to the volume of material, this list only covers feature scores and selected high-profile television and cable projects. Composers, your updates are appreciated: call 310-253-9595, or e-mail Lukas@filmscoremonthly.com.

Cliff Martinez *Wicked* (d. Michael Steinberg).

Richard Marvin *U-571* (Matthew McConaughey, d. Jonathan Mostow).

John Massari *Emma, 1947*.

John McCarthy *Boy Meets Girl*.

Stuart McDonald *Diaries of Darkness*.

Mark McKenzie *Dragonheart 2* (direct to video).

Gigi Meroni *The Good Life* (Stallone, Hopper), *The Others, The Last Big Attractions*.

Cynthia Millar *Brown's Requiem, Storm in Summer* (d. Robert Wise).

Marcus Miller *Lady's Man*.

Randy Miller *Picture of Priority* (independent), *Family Tree* (Warner Bros.), *Pirates of the Plain* (Tim Curry).

Sheldon Mirowitz *Say You'll Be Mine* (Justine Bateman), *Autumn Heart* (Ally Sheedy), *Legacy*.

Fred Mollin *Pilgrim* (Tim Truman).

Deborah Mollison *East Is East* (British), *Simon Magus* (Samuel Goldwyn).

Ennio Morricone *Resident Evil* (d. George Romero).

Tom Morse *Michael Angel*.

Mark Mothersbaugh *Camouflage, Sugar & Spice* (New Line), *Rugrats 2, Rocky & Bullwinkle* (Jason Alexander, Robert De Niro).

Roger Neill *Big Man on Campus*.

Ira Newborn *Pittsburgh* (Universal).

David Newman *Flintstones 2: Viva Rock Vegas, Klumps* (Nutty Professor 2), *Duets* (Gwyneth Paltrow).

John Ottman *Urban Legends 2* (also directing).

Van Dyke Parks *Trade Off*.

Shawn Patterson *Herd, Tales from the Goose Lady, Magic Trixie*.

Jean-Claude Petit *Messieurs les Enfants, Sarabo, Sucre Amer*.

Nicholas Pike *Delivered, Return to Me*.

Nicola Piovani *Hoof Beats*.

Robbie Pittelman *A Killing, The Dry Season* (independent).

Michael Richard Plowman *The Hot Karl*.

Basil Poledouris *Kimberly* (romantic comedy), *If These Walls Could Talk 2* (HBO).

Steve Porcaro *Wayward Son* (Harry Connick, Jr.).

Rachel Portman *The Closer You Get* (comedy, from producer of *Full Monty*).

John Powell *Fresh Horses* (DreamWorks), *Chicken Run, Outpost, Le Visiteur*.

Jonathan Price *Sammyville* (Chase Masterson), *Rustin's Glory* (indie drama), *Vampire Night, Dog Story* (action).

Trevor Rabin *Whispers* (Disney).

Robert O. Ragland *Lima: Breaking the Silence* (Menahem Golan).

Kennard Ramsey *Trick Baby*.

Alan Reeves *To Walk with Lions*.

Graeme Revell *Gossip, Titan A.E.* (aka *Planet Ice*, Fox animated), *Red Planet, Buddy Boy*.

David Reynolds *Warlock* (sequel), *George B, Love Happens*.

Stan Ridgway *Error in Judgment*

(d. Scott Levy), *Desperate but Not Serious* (d. Bill Fishman), *Spent* (d. Gil Cates Jr.), *Speedway Junkie* (Darryl Hannah).

Richard Robbins *Cotton Mary*.

J. Peter Robinson *Waterproof* (Lightmotive).

William Ross *My Dog Skip, Marius Ruhland Anatomy*.

David G. Russell *The Phantom Eye* (prod. Roger Corman), *The Nest, Wicked Spring*.

Richard Savage *A Whole New Day*.

Gaili Schoen *Déjà Vu* (independent).

David Schwartz *The Little Assassin*.

John Scott Shergar *The Long Road Home, Married 2 Malcolm* (U.K. comedy).

Ilona Sekacz *Salomon and Gaenor*.

Patrick Seymour *Simian Line* (William Hurt).

Marc Shaiman *Kingdom of the Sun* (Disney animated), *Jackie's Back* (Lifetime Network).

Mike Shapiro *All Over Again* (indie drama).

Theodore Shapiro *The Prince of Central Park* (Kathleen Turner, Harvey Keitel).

Shark *East of A* (d. Ami Goldstein, David Alan Grier), *Me & Will* (Patric Dempsey, Seymour Cassel), *The Spreading Ground* (d. James Burke, Dennis Hopper), *Surf Shack* ("Swingers" meets Miami Beach).

James Shearman *The Misadventures of Margaret*.

Edward Shearmur *Things You Can Tell Just By Looking At Her* (Cameron Diaz).

Howard Shore *Chinese Coffee* (d. Al Pacino).

Lawrence Shragge *Frontline* (Showtime).

Rick Silanskas *Hoover* (Ernest Borgnine).

Alan Silvestri *What Lies Beneath* (Harrison Ford, Michelle Pfeiffer, d. Robert Zemeckis), *Cast Away* (Tom Hanks, Helen Hunt, d. Zemeckis), *Siegfried & Roy: The Magic Box* (IMAX documentary), *Hanging Up, The Replacements*.

Marty Simon *Captured*.

Michael Skloff *Cherry Pink* (d. Jason Alexander).

Mike Slamer & Rich McHugh *Shark in a Bottle*.

Michael Small *Elements* (Rob Morrow).

BC Smith *Mercy* (Peta Wilson).

Neil Smolar *The Silent Cradle, Treasure Island, A Question of Privilege, Deadly Arrangement*.

Darren Solomon *Lesser Prophets* (John Turturro).

William Stromberg *Other Voices* (comedy).

Mark Suozzo *Londinium*.

Michael Tavera *One Special Delivery* (Penny

Marshall), *American Tail IV* (direct to video).

Stephen James Taylor *Blessed Art Thou, John Henry*.

Mark Thomas *The Big Tease*.

Ken Thorne *Mary & Jesus*.

Joel Timothy *Waiting for the Giants*.

Raymond Torres-Santos *Richport, Millennium, Menudo... My Loving Years*.

Colin Towns *Vig*.

John Trivers, Elizabeth Myers *Norma Jean, Jack and Me*.

Brian Tyler *A Night in Grover's Mill, The Forbidden City* (d. Lance Mungia), *The 4th Floor* (thriller, William Hurt, Juliette Lewis), *Sirens* (Paramount), *Four Dogs Playing Poker* (Tim Curry, Forest Whitaker), *Purple Haze, The Settlement*.

Bruce Turgon *Night Club*.

Chris Tyng *Bumblebee Flies Away, 7 Girlfriends*.

Joseph Vitarelli *Excellent Cadavers* (HBO).

Shirley Walker *Final Destination* (New Line).

Michael Wandmacher *Supercop 2* (Michelle Yeoh), *Farewell, My Love, Drunken Master 2* (Jackie Chan).

Stephen Warbeck *Quills*.

Don Was *American Road* (IMAX).

Mark Watters *Alvin and the Chipmunks Meet Frankenstein, Tom Sawyer*.

Wendy & Lisa *The Third Wheel* (Ben Affleck).

Michael Whalen *Labor Pains, Sacrifice*.

Alan Williams *Angels in the Attic, Princess and the Pea* (animated feature, score and songs; lyrics by David Pomeranz), *Who Gets the House* (romantic comedy), *Santa and Pete* (Hume Cronin, James Earl Jones), *Going Home* (Jason Robards).

David Williams *The Day October Died, Wishmaster 2*.

John Williams *Undecided Next Steven Spielberg Project*.

Debbie Wiseman *Tom's Midnight Garden, The Lighthouse, The Guilty*.

Christopher Young *Wonder Boys*.

Hans Zimmer *Gladiator* (d. Ridley Scott, Roman movie), *The Road to El Dorado* (DreamWorks, animated), *Mission: Impossible 2* (d. John Woo).

FSM

CONCERTS

(continued from page 8)

October (Poledouris), *Edward Scissorhands* (Elfman), *The Lion in Winter* (Barry), *Much Ado About Nothing* (Doyle); call 206-363-1100.

France January 27, Orchestra Cologne, Paris; *Lawrence of Arabia* (Jarre),

Mask of Zorro (Horner).

Japan January 31, Japan Philharmonic; *Carmen Fantasy* (Waxman).

The Netherlands February 10, Netherlands Phil., Amsterdam; *Psycho, Vertigo, Man Who Knew Too Much, Marnie* (Herrmann).

Scotland March 17, BBC Scottish S.O., cond. Barry Wordsworth; *Once Upon a Time in the West* (Morricone), *Vertigo* (Herrmann).

Switzerland April 5, Chamber Orch. of Lausanne, cond. Lawrence Foster; *The Charm Bracelet* (Waxman).

Wales January 30, February 5, Cardiff Phil.; *Independence Day* (Arnold), *Psycho* (Herrmann), *Mission: Impossible* (Schiffrin), *It's a Wonderful Life* (Tiomkin), *Shakespeare in Love* (Warbeck), *The Bride of Frankenstein* (Waxman), *Raiders of the Lost Ark* (Williams).

For a list of silent film music concerts, see www.cinemaweb.com/lcc. **FSM**

MAIL BAG

READER
RANTS,
RAVES &
RESPONSE

Failure of the Bond Market

Having listened to James Bond scores by John Barry from his earliest work, I am compelled to express my disappointment with the latest score in the series. I had hoped that David Arnold would prove to be the proper selection to carry on Mr. Barry's style. However, *The World Is Not Enough* exhibits a rambling-on bombast of musical composition that serves only to overwhelm the listener with a sea of undisciplined musical volleys. I liken it to the onslaught of an opposing kid's army: yelling and screaming, replete with pots, pans and noisemakers. John Barry's penchant for melodic themes, proper orchestrations and, if need be, understatement to fit the scenes is glaringly missing. The producers are way, way off-base on this. I wish there would be a return to marquee, proven vocalists instead of the recent kiddie types of the last two films—k.d. lang being a happy exception.

Tom Friel
Springfield, Pennsylvania

Guess what? There won't be. The Bond movies are huge cash cows for MGM and are global marketing bonanzas. It is disappointing that the last two movies have been so inept, as *GoldenEye* was an acceptable combination of pulp appeal and contemporary pyrotechnics. Today's audience is nowhere near sophisticated enough to appreciate the appeal of the original Bond films, let alone the books—so the upcoming movies will no doubt continue to pander as gaudy, if profitable, exercises in noise.

The Golden Rule

I recently purchased several FSM CDs, all of which were designated as "Silver Age Classics." Aside from the purely chronological aspect (they're products mainly of the 1960s and 1970s), I have to wonder why such categorizations as "Golden Age" and "Silver Age" are employed.

These designations cannot be meant to imply quality. While there was much to admire during the so-called "Golden Age" of film music, most of what was written during that period does not hold up well today. The vast majority of the music of the "Golden Age" sounds distinctly dated and now has a minimal audience amongst even the soundtrack crowd. Terms like "Golden Age" and "Silver Age" should represent a standard of consistent quality and innovation. While certain of the "Golden Age" masters—Korngold, Tiomkin, Steiner and Waxman—do meet this criteria, they alone should not qualify a whole period as a "Golden Age."

Film music is not the only medium which employs the "Golden Age" and "Silver Age" labels in such an unwarranted manner. Comic book fans routinely refer to products of the 1940s and early 1950s in the same way, despite the fact that comic book plots of that period are childish and the art has a depressing sameness. While Superman, Batman and a host of other familiar faces originated during the so-called "Golden Age," these figures were then used primarily to battle Nazis, Communists and monsters while today they are involved in plotlines that are superior in every way (with much better artwork as well).

The same may be said of film music. While it is nice to hear certain of the classical-oriented works of Korngold and Waxman, it should be noted that earlier artists primarily adapted the classical repertoire for the screen rather than experimenting with new forms or incorporating other forms into their work. Blues and jazz elements were left out of "Golden Age" film music although the aforementioned disciplines existed at the time. Just as clearly, some of the films could

well have benefited from their inclusion. Save for the few "Big Band" films (such as biopics of Goodman and Miller and/or "dance" pictures of the period), the extremely popular sound was not widely used to back films of a period which featured the "Big Band" culture. Instead, the same tired classical approach was used.

While I will concede that the "Golden Age" period was one of brutal conformity, I will also note that the great lack of innovation, experimentation, and use of other musical forms besides the



European classical mode should disqualify the era as being "Golden" in all aspects save for the chronological one. For any era to qualify as being "Golden" in the purest sense, there must be an overriding spirit of creativity and innovation. Except for a minority of artists and, therefore, a minority of works, this overriding spirit was distinctly absent during the so-called "Golden Age" of film music.

C.H. Levenson
Lakewood, New Jersey

We didn't invent the thing.

I Will Suck...

I picked up the newly scored *Dracula* (1931) video hoping for the best, but Philip Glass's

"score" isn't a score at all. It's just simultaneous sound that's consistently at odds with the mood of the images. It's extraordinarily dull-witted, poorly placed (I'd say "spotted" except that it almost never stops) and gives every indication that Glass wasn't even watching the film as he composed. The score is so crude, colorless, obvious and incessant that on those few occasions when it thankfully ceases the effect is jarring. I can safely say that this is one of the worst-scored films I have ever seen (the other being *The French Connection*).

I don't know who came up with the bright idea to have this film scored in the first place, but he/she could have at least arranged for a real composer to do it. One thing is certain—as many as thirty others could have done a significantly better job than Glass. The first name to come to my mind is Elliot Goldenthal.

Stuart Paine
Arlington, Virginia

See the *Dracula* review on page 21.

Appreciating Goldsmith: The Saga Continues

Many thanks to everyone who responded to my letter about Jerry Goldsmith (in "Film Score Daily" at www.filmscoremonthly.com and Vol. 4, No. 9). I appreciate and respect

that many people have an emotional attachment to Goldsmith's music and that they would like to educate as many people as possible. However, you can't convert everyone.

I do like Goldsmith. I found it interesting that because I simply questioned Goldsmith's ability to maintain musical interest across the body of an entire score that people were so enraged. When I referred to "boring cues" I didn't mean that the music was devoid of themes or rhythm—I meant that it was directionless. I know that this music is primarily written for the film, and from many of your arguments I could be convinced that Jerry Goldsmith may be the best film composer. But this doesn't help me when listen-

Can't find FSM at your local newsstand?

...(neither can we!)



Subscribe Now!

GET THE SCORE 10 TIMES A YEAR! Issues are mailed in polybags for added protection.

SPECIAL GIFT OFFER: Give a friend a gift subscription and we'll extend your existing subscription with 3 FREE issues! It's our way of saying thanks.

U.S.

2 years (20 issues)
save 40% off newsstand \$59.95
1 year (10 issues)
save 26% off newsstand \$36.95
six months (5 issues) \$19.95

CANADA/MEXICO

2 years (20 issues) \$69.95
1 year (10 issues) \$42.95
six months (5 issues) \$24.95

REST OF WORLD

2 years (20 issues) \$80
1 year (10 issues) \$50
six months (5 issues) \$30

TO ORDER

Call Toll Free:
1-888-345-6335

Overseas:
1-310-253-9598

Fax: 1-310-253-9598

Online: www.filmscoremonthly.com

Or, use the order card between pages 8-9.

Please be sure to specify both the gift subscription recipient and your name & address as well (in order to receive your thank you issues).

MAIL BAG

ing to an album and not actually watching the film.

I also gave people the wrong impression that I only like three-minute ditties. I enjoy longer cues if they can sustain my interest (Hans Zimmer's quasi-pop *Crimson Tide* and the symphonic pieces of James Horner's *Willow* come to mind). I had already heard most of the Goldsmith examples to which your letters directed me. *The Great Train Robbery* does have a terrific main theme and the majority of *The Final Conflict* is excellent. *Poltergeist* is still largely boring—but that's understandable since the music is depicting things that are constantly flying around rooms. I concede that I have not heard much if any of Goldsmith's work from the '60s. If this is radically different (like John Barry) from his work of the subsequent decades, then perhaps I could find a renewed enthusiasm for him.

I will give a list of 10 of my favorite soundtracks as it may help you understand why I don't hold Goldsmith in the top spot. They are, in no particular order: *Dances with Wolves*, *The Living Daylights*, *Empire Strikes Back*, *E.T.*, *Grand Canyon*, *The Mission*, *The Godfather* trilogy, *Star Trek: The Motion Picture*, *Krull* and *Christopher Columbus: The Discovery*. The pattern here is that I have not been exposed to much pre-1970 music, although I have listened to and enjoyed some Rózsa, Alfred Newman and early Elmer Bernstein.

Whereas the likes of Barry and Williams compose music that transports you away from the film, Goldsmith's music comments on the action. I like music to be a bird's-eye view of what is happening on-screen—in contrast to being actually involved. I hope that made sense.

Rafi Youngerwood
London, England

We understand where you're coming from, but the sense of "distance" you suggest between movie and music can mean different things to different people. If you compared

Jerry Goldsmith's and John Williams's works from the mid-'60s, you'd find Goldsmith's scores (like *The Sand Pebbles* and *Planet of the Apes*) have much more critical distance than things like *How to Steal a Million*.

They Still Like Doug

I want to compliment Doug Adams on his series of articles analyzing various motives and compositional elements of John Williams's scores in the *Star Wars* series (Vol. 4, Nos. 5 and 7). I believe that his format for examining motivically centered scores began with his analysis of Franz Waxman's score for *Prince Valiant* (Vol. 4, No. 4), and the approach works well—especially for students (like me) who are looking around for any articles that resemble academic writing on film music.

Matthew Skelton
Nashville, Tennessee

Having recently read the August FSM (Vol. 4, No. 7), I must say that the article on the *Phantom Menace* cues is astounding! I've tried to pick up on many ideas embedded in the score, but until now I wasn't able to hear the Emperor's theme in "Augie's Great Municipal Band" or Jabba's theme hidden in "Anakin Defeats Sebulba." What other surprises are locked in this great space opera? Thanks to all involved in unraveling these secrets.

Jeff Commings
Jeffswim@aol.com

Take Note, Jerry

I found Jeff Bond's "modest proposals" about improving Jerry Goldsmith's live concerts (Vol. 4, No. 8) quite interesting, albeit an exercise in futility since Mr. Goldsmith is not likely to read them. With regard to the "Television Suite," while I realize that neither Goldsmith nor Bond is apt to be concerned about shows that didn't even last a full season, I'd like to suggest as a welcome addition to any such suite my own favorite Goldsmith theme, for the Jimmy Stewart show *Hawkins*. Expanded perhaps, and with the Hollywood Bowl trumpet section

**Get your
soundtrack
news fix
five times
a week from
Film Score
Daily
on the web
www.filmscoremonthly.com**



standing up to belt out their parts, this could be the "hit" of the suite or at least provide an effective segue into *Star Trek: Voyager*...

Steven J. Haller
Oak Park, Michigan

Gandalf and Wojciech

My most fervent film music wish for the year 2000 is for the movie version of *The Lord of the Rings* to have great music. Since first falling under the Tolkien spell as a high school student in the early '70s, I've often imagined what the live-action movie of the LOTR would look like—and sound like.

The music I've imagined is an eclectic blend, mixing elements of Ralph Vaughan Williams (for the pastoral beauty of Middle Earth), the Chieftains (to give the Hobbits a folksy Celtic charm), and Bernard Herrmann (for the fantastic creatures that the heroes meet on their journey). With Herrmann gone, the living composers I've thought were up to the challenge include Jerry Goldsmith and John Williams (and I was recently knocked out

by the beautiful music Joe Hisaishi wrote for *Princess Mononoke*).

Now that director Peter Jackson is finally making this dream come true, I'm praying that Wojciech Kilar doesn't screw it up. All I've ever heard of his work is *Dracula*. While effective in the film, that score didn't do much for me.

Thseasmon@aol.com

Though it's a tragedy that Danny Elfman won't be doing this, Kilar may surprise a lot of people. As for your nod to Hisaishi, it's then odd that you omit James Horner, given his strong history in fantastical scoring and his representation in *Mononoke*.

We should add that reports that Kilar is doing LOTR have so far appeared only in Polish newspapers. He may not be the final composer.

Delerue, Vivaldi and Sesame Street

In several FSM letters and reviews, authors rave about Georges Delerue's *A Little Romance*. While this score has its moments, the heart and center of the music is the achingly beautiful love theme that is played whenever the young couple pon-

ders their relationship. Wonderful music? Yes. Written by Delerue? No.

This love theme was written by Antonio Vivaldi, and this is no minor theft of a musical phrase. Delerue deliberately takes the entire "Largo" movement of Vivaldi's Concerto in

D Major for Lute, RV 93. I encourage any of you to go find a recording of this piece. You may become a Vivaldi fan.

The infuriating aspect is that nowhere on my LP soundtrack does Delerue credit Vivaldi. And nowhere in my rather extensive soundtrack collection do I find a worse case of musical grand larceny. Also, any of you of my age (late 30s) may recall that this same music was also used in *Sesame Street*: A close-up camera lovingly revolves around a dew-kissed flower—the camera slowly backs away—and the flower is in a pot on a balcony of an apartment building in a smog-filled city. It's my single most-remembered moment from *Sesame Street*.

Mark Koehler
Ashland, Ohio

John Debney's Liberty

There's a CD available of John Debney's score for the \$12 million outdoor light-and-sound show in Philadelphia known as "Lights of Liberty." The show itself is great—wearing unique headsets, you walk through

Independence Park while looking at lights, paintings, and other projections on the walls.

Narration is provided by stars including Walter Cronkite, Ossie Davis, Claire Bloom and Charlton Heston (plus Whoopi Goldberg on the kids' version of the show).

John Debney was brought in to score the experience. The result is a mix of original music and period pieces (mainly "Yankee Doodle" in several interesting versions). There is also some subtle choral work with the orchestra before the stereotypically patriotic blow-out ending with Irving Berlin's "God Bless America."

The CD release of Debney's music is fortunately lacking the narration. The 38-minute album is available through the gift shop at "Lights of Liberty" in Philadelphia. It's advertised as available to order online in the "Gift Shop" part of their website at www.lightsofliberty.org (or call 1-877-GO-2-1776). If you are a Debney fan, I am sure you will enjoy this well-recorded CD.

Brad Igou
bradigou@aol.com

Thanks for the collecting tip!

Our magazine supports the long-standing tradition of fans taking brave stands and/or making foolish pronouncements in a public forum.

Send your letters to:

**FSM Mail Bag
8503 Washington Blvd.
Culver City, CA 90232**

or e-mail:

mailbag@filmscoremonthly.com

FSM READER ADS

1,000,000 SOUNDTRACK LPs/VIDEOS

Rare originals, limited editions, imported reissues.
Catalog—\$1.00. **SOUNDTRACK LP PRICE GUIDE—\$10.**
VIDEO—all genres: SF/Horror, B's, Silents, Cult.
Catalog—\$1.00. **BIG DESCRIPTIVE CATALOG—\$10.**
RTS/FSM, Box 93897, Las Vegas NV 89193.

Collection For Sale

One of a kind each, Varèse Sarabande and other movie soundtrack CDs. Send \$2.00 (Purchase Credit) for list with collector's guide suggested value. Will consider serious bids. Write to
VS CDs, P.O. Box 2224, Jena Louisiana 71342-2224

FOR SALE

N.S. Davis, Jr. (18913 Mills Choice Rd #5, Montgomery Village MD 20886-3842; ph: 301-977-4208) has the following LPs for sale: *Body Heat* (Barry, Label X 002, m/m, \$75), *Tammy and the Bachelor/Interlude* (Gershenson, mono, Coral 57159, m-/ex, \$25), *What's the Matter with Helen?* (Raksin, Dynamation S-1200, m-/m, \$30), *The Witches of Eastwick* (Williams, promo, WB 25607, m/m, \$80) and the following CD: *The Witches of Eastwick* (Williams, WB 25607, mint, \$140).

WANTED & FOR SALE/TRADE

Geoff Burton (14 Gordon Road, London W5 2AD, England) will buy or trade film soundtrack LPs made in Eastern European countries.

SEND YOUR ADS TODAY!

Reader ads are FREE for up to five items. After that, it's \$1 per item. It's that simple. Send to Film Score Monthly, 8503 Washington Blvd, Culver City CA 90232; fax: 310-253-9588; Lukas@filmscoremonthly.com.

Upcoming Deadlines... are in flux. Send your ad asap for inclusion in the next possible issue.

Space Ads for Individual Collector/Dealers Only \$60

For a 1/6 page space ad, simply send your list and information to the address above; you can comfortably fit anywhere from 20 to 60 titles, but try to include less information per disc the more you list, or else the print will be microscopic. We will do all typesetting. Same deadlines and address as above. Send payment in U.S. funds (credit card OK) with list. **For larger display ads**, contact Bob Hebert at the address above, or email bob@filmscoremonthly.com.

601 SCORES OF STORIES 1999

RATINGS

| | |
|-------------|-------|
| BEST | ★★★★★ |
| REALLY GOOD | ★★★★ |
| AVERAGE | ★★★ |
| WEAK | ★★ |
| WORST | ★ |



THE HEADLESS HORSEMAN
OF SLEEPY HOLLOW

Current Events

Sleepy Hollow

★★★★

DANNY ELFMAN
HOLLYWOOD HR-62262-2
19 TRACKS • 68:02

As gothic as his *Sleepy Hollow* canvas is, Danny Elfman hasn't regressed to the days of *Batman* and *Beetlejuice*. This is the late '90s Elfman coming full circle—*Mars Attacks!* took him halfway, but *Sleepy Hollow* isn't held back by militaristic, lounge or source music. Elfman has become a Jerry Goldsmith for the '90s, creating alternative realities with his music and spinning a coherent body of work by developing his motives from their smallest fragments on up. You will hear something new every time you listen to any given track on this album. With *Sleepy Hollow*, Elfman does his best to redefine mythic scoring.

The two main melodic ideas sound in succession in the "Introduction." A menacing low-end statement of the main *Sleepy Hollow* theme is followed by an equally

important walking-bass line. These themes are exploited to their fullest in the astounding "Main Titles." After Bernard Herrmannesque string figures introduce the piece, the *Men in Black*-like chromatic bass line slowly begins to ascend. Elfman layers on voice after voice until it swells with audacious *Mars Attacks!* chords. As simple as it is, the motive never grows tiresome as Elfman dissects it so imaginatively across the score. Complementing this idea is the main theme, which is the best he's ever written. It's ambiguous without being too academic or difficult to follow—the melody (switching modes between phrases), harmonies (avoiding thirds and predictable bass movements) and phrasing (uneven) coalesce into a brilliant theme that stands the test of constant reiteration and re-working on this long album. The B-theme's melody is virtually identical to that in the A-theme, but it's romanticized by shifting the accents, filling in harmonies, and changing the accompaniment to sweeping arpeggiations. Elfman wastes no time in combining both the main theme and the chromatic bass line. In a stunning moment

midway through the main titles, the latter is translated into descending high strings as a trumpet solo strides through with the main melody.

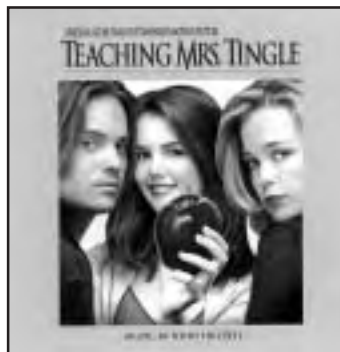
Elfman uses the two main themes as much as he's used any throughout a score; the underscore is built almost entirely out of ideas extrapolated from these themes. They aren't used as leitmotifs per se, but Elfman employs them in telling ways. For instance, huge brass statements represent the evil, awe-inspiring deeds of the headless horseman, while a lush, re-orchestrated and predominantly major-mode version of the same melody is used to consummate the love between Ichabod Crane and Katrina. The dream sequences (based on a ridiculous subplot about Lisa Marie's bosom) are also scored with the same materials, but every such scene follows a similar pattern. Each begins with high-register layering of thematic cells (for the timeless, floating sensation) before the ominous father is introduced with the low end of the orchestra. *Sleepy Hollow* features a ton of this recycling of ideas, so the near 70-minute running time of the album may be too much for some listeners. (Elfman does sweeten the score with welcome hints of past works from *Dolores Claiborne* to *Extreme Measures*.)

The best moments come out of the composer's recently discovered propensity to work contrapuntally. After Elfman builds up a texture in "The Windmill," the main theme slides by in the background (3:18) as if it's an afterthought. This part is analogous to the aforementioned trumpet solo in the "Main Titles," and these are not the only incidents in the score. "Bad Dream/Tender Moment" features stunning variations for solo instruments that methodically weave the theme across a gorgeous *Sommersby*-like tapestry.

One could only imagine what Elfman would have been able to do musically had the narrative of the film not been so incoherent. When there's so little structure to a film, the composer's eventually going to be called upon to overplay scenes (each killing sequence is as cacophonous as its predecessor—it doesn't matter who's being murdered, when or where). Elfman nevertheless tries to impose a sense of shape on the story. "The Tree of Death" is the first instance of bombastic "action" music and occurs nearly halfway through the film. Shawn Murphy's wet and distant recording doesn't benefit this kind of frenetic writing as careful orchestral effects are washed together. "The Chase" opens with a scherzo to end all scherzos—it's an incredible ride and it too suffers from Murphy. By the time "The Final Confrontation" arrives, one may wonder if some of the writing is too dense or if there are too many climaxes in some of these tracks. If this is the case, these

are problems rooted in the film itself.

Elfman did all he could to turn Tim Burton's *Sleepy Hollow* into a legend. On CD, the music is phenomenal—no review can do it justice. The "Main Titles" piece is an exceptional stand-alone work, and the "End Credits" are a good companion (though faster and more percussive). Most of the cues in between also exceed the boundaries of underscore. Danny Elfman's undying imagination is one of the few bastions film music fans can hang on to as the new millennium begins. —JONATHAN Z. KAPLAN



fiendishly amusing, at least in theory.

Some of the wavering, hesitant suspense motifs from *Alien: Resurrection* bubble up from time to time (echoing the quieter moments of Herrmann's *Psycho* when the score isn't doing an agitated dance of evil

BRAVOS AND BRICKBATS FOR RECENT RELEASES THAT ARE ON THEIR WAY FROM THE LOCAL MULTIPLEX TO VIDEO STORE SHELVES EVERYWHERE.

Teaching Mrs. Tingle



JOHN FRIZZELL

VARESE SARABANDE 302 066 064 2

15 TRACKS - 30:28

The *Teaching Mrs. Tingle* soundtrack represents the talents of two of my least favorite contributors to modern cinema, writer/director Kevin Williamson and composer John Frizzell. My grudge against Williamson derives from his invention of the *Scream* franchise, which up until the arrival of *The Blair Witch Project* had curdled modern-day horror into one long, tired, teenaged sitcom. Frizzell's crime is really just one score, *Alien: Resurrection*, an unbearably loud exercise in overkill that, except for a decent choral climax, is one of the most annoying film scores I've ever heard.

Teaching Mrs. Tingle is Williamson's directorial debut and his long-simmering vengeance against a high school teacher who made fun of his writing. Released (and toned-down) in the aftermath of the Columbine school killings, the movie failed to make much of an impact. On disc, Frizzell's score fares somewhat better, opening with the sort of heavy, comic/diabolical grinding string approach that always indicates a nod to Bernard Herrmann. Danny Elfman made a career out of this technique (which he has wisely abandoned and left to other composers) and other composers have taken up the slack, like Alan Silvestri in *Death Becomes Her*. The result achieves the necessary menace while managing to remain

strings), but most of this album is a nimble romp that never bores and at least fails to commit the current movie score sin of being a lot of drones. In fact, it would make a nice companion piece to *Death Becomes Her* if you're in a particularly devious frame of mind.

—JEFF BOND

Mumford



JAMES NEWTON HOWARD, VARIOUS

HOLLYWOOD HR-62243-2

16 TRACKS - 43:04

For Lawrence Kasdan's *Mumford*, James Newton Howard has composed a fresh and eclectic set of sounds, throwing in everything from the cutesy sweetness of *Dave* and *Junior* to the acoustic guitar patterns of *Promised Land* and *Dying Young* (and even the rock-band aesthetic of Kasdan's earlier *Grand Canyon*). There is something here for everyone, no matter which of the Howard styles suits you best. This light-hearted score also comes off well against a small selection of soft rock-country crossover tracks (featuring Lyle Lovett), and Howard rightly takes up more than half of the already short album (his 11 tracks total 24:34).

The above list of "sound-alikes" is not to suggest that Howard has rehashed a dozen scores that he's already written. While his music suffers from a certain disjointedness, there is something about it that's refreshing. It boils down to a new sound that Howard has discovered—an electronic

Current Events

tremolo “wah” similar to an effect that Thomas Newman used in *Unstrung Heroes*. The bouncy ball-like sound is tuned here, and bounces along with Howard’s guitar and synth themes within cues such as “Hiking” and “Chronic Fatigue Syndrome.” It effectively suggests that there’s a touch of the quirky about Mumford town.

The score begins in the most bizarre manner conceivable, with a seedy, big-band jazz track likely to be heard in a West End Follies strip show—perhaps the title “Follett’s Fantasy” is not a coincidence. There’s a hint of Disney in the piano, glockenspiel and voices of “Althea’s Kids” (along with its ‘50s family harmonies), while “Althea’s Realization” is accompanied by a slow, piano-led gospel hymn. The seven-and-a-half-minute “Flashback” takes a different approach yet again, with drum machines, synths, bass and electric guitars all jamming heavy rhythms, interspersed with short orchestral passages and some dramatic saxophone licks.

The final cue, “Transference,” encompasses all that is so genuinely likable about this score—a sweet little motif for twinkling synths, a lovely guitar-and-strings theme with a moving climax and, finally, a bouncy ball to lead us out of *Mumford*.

—JAMES TORNIAINEN

Stir of Echoes

★ ★

JAMES NEWTON HOWARD, VARIOUS
NETTWERK 0 6700 30145 2 6
15 TRACKS • 45:19

For his second supernatural thriller of the summer of ‘99, James Newton Howard re-teamed with director David Koepp (*The Trigger Effect*) on *Stir of Echoes* and produced a smaller-scale effort which is more run-of-the-mill than *The Sixth Sense*. Add the fact that the amount of score presented here is small (8 tracks totaling 17:30—with the rest of the album filled out with barely listenable songs by the likes of Dishwalla and Gob) and you’re left with something less than special.

The opening “Empty Couch” theme does nail the supernatural tone every bit as well as *The Sixth Sense*—and in pretty much the same way. A piano introduces a simple theme based upon semitones with heavy church-effect reverberation, joined after its first statement by the lower strings and an electronic voice patch that gradually distorts as the note sustains. Another synth

sound provides a quiet, rhythmic counterpoint, and the overall effect is a feeling of loneliness. “Kidnapping Jake” is the score’s most exciting moment, even though it’s a by-the-numbers Howard action cue. Drum machines propel the music forward while a low-end MIDI piano moves frantically

between the rhythms, over which unison strings and brass state a series of motifs based on large intervals. Unfortunately, much of the remaining music is nondescript until the main theme returns in “Feathers.”

This is a largely electronic score, and we are too often left with 30 seconds here or a minute there of various dissonant rumblings and crescendoing screeches that don’t do much through stereo speakers. There are certainly a number of brief moments akin to the main theme which warrant attention—some are even pretty—but the overall impression is that of a score bogged down by sound effects and a song soundtrack that obviously interested the producers more.

—J.T.

The Astronaut’s Wife

★ ★ 1/2

GEORGE S. CLINTON
SIRE 31084-2 • 8 TRACKS • 41:07

The Astronaut’s Wife, written and directed by Rand Ravich, is arguably one of the worst films ever made. It is so thoroughly bad that I don’t even know how to criticize it. Instead, I can only say that rarely have I come across a movie that has so impressively confused me as to its intentions. It was also deathly dull.

George S. Clinton was obviously asked to take this film seriously. The main humanizing element of his score is a piano (and sometimes guitar) arpeggiation that translates into a love theme of sorts. Both the main theme and the love theme are decent as generic representations, and they would have been better served by a real film. Much of the rest of the score is built out of throbbing, slowly building suspense music with very little motion (save some percussion here and there) to carry you through the track. The “action” music is still pretty close to suspense music, using



angry, repeated-note motives for an undersized string section. The percussion here is of the *NYPD Blue/ER* mold wherein musicality is not the prime directive. Now and then the orchestra bursts out or sneaks in with a standard aleatoric (that should be an oxymoron but sadly it no longer is) creep-out passage. As for the rest of the

orchestration, the vocals are overused and the synth stuff gets suffocating.

There isn’t much to take away from this album, but it’s still better music than the movie deserved. And most importantly, as Johnny Depp would say while pointing at Charlize Theron’s stomach—“I live there.”

—JESUS WEINSTEIN

In Too Deep

★ ★ 1/2

CHRISTOPHER YOUNG
VARÈSE SARABANDE 302 066 072 2
14 TRACKS • 37:44

Christopher Young’s *In Too Deep* main theme is a slow and methodical string passage over a bass pedal. It is so repetitive, unmelodic and rhythmically stagnant that it could be an accompaniment. The theme is resolute and has a touch of dignity but divorced from the images is old hat. There really isn’t much else to this score aside from this theme. Mid- to low-range strings dominate the music (along with percussion loops) and you may eventually find yourself waiting to hear a track that warrants the release of this album. Young is obviously composing strictly for the picture and not for an album release—which of course is fine except for the fact that this album exists. This score isn’t remotely overwritten—but, loose structures, a bunch of drones, meaningless percussion riffs and snippets of a supremely average theme do not make for an entertaining soundtrack album.

A couple of minor changes might have helped save this release. The first track, “In Too Deep,” repeats a two measure bass line and homey beat for three minutes. An improvisatory/jazz trumpet solo by Sal Marquez graces this cut but disappears for the rest of the score. The trumpet could have provided some diversity in the score’s bland palette. The homophonic string passages (mainly all deriva-



tives of the main theme) either sound like inferior Christopher Young versions of *The Shawshank Redemption* or, depending on the percussion loop, like rehashed James Newton Howard. Had Young gone consistently in one direction or the other, the album might not have seemed so directionless (and it's tough to seem directionless with this much repetition of so little material). Finally, it's nice that Young takes the time to do some mixed-meter writing ("Bust" begins with a $5/4$ - $3/4$ pattern) but this instance is almost like mixed-meter for its own sake. As in the climactic battle in *Virtuosity*, this pattern, despite its accents, adds up to regular phrasing and Young could even have written most of it in $4/4$ to go easier on Pete Anthony.

Christopher Young's work was once full of life and promise (*The Fly II*, *Highpoint*, etc.), but by now his creativity may have been irreparably beaten down by the industry. He is truly subservient to the film—in a way he's too subservient. And for those of you who insist that Young is doing exactly what he is supposed to do when he composes an unnoticeable, underwritten score such as *In Too Deep*, I say to you that this guy was too good to turn into wallpaper without anyone caring.

—J.W.

Affliction

★ ★ ★

MICHAEL BROOK

CITADEL STC 77121

6 TRACKS - 55:20

As unimaginably difficult as it is to listen to on CD, Michael Brook's music for *Affliction* is surprisingly effective in the film. It seldom gets in the way of the drama, it's not musically predictable (on certain levels) and it hangs over the images like a pleasantly intoxicated drone.

The score is unified by Brook's synthetic soundscape (a great deal of sound design) as well as several recurring motives. The liner notes describe these ideas as they appear in the "Opening Titles" and do a decent job outlining the development of the score as a whole. Alain Silver, writing in the liner notes, calls the music "stark" (which it certainly is) and "powerful," before discussing the "four-note, minor motifs" that make up the primary melodic idea in the score. Aside from the fact that this theme is in major and not minor (perhaps the "minor" in the notes referred to "lesser"), and that there are no discernible "foreboding tremolos," Silver's descriptions are dead-on. This theme, however it is described academically, is a revelation in the film. It resembles a musically defined "drunken stupor" (sounding like "How Dry I Am"), and it is unforgettable.

More importantly, the synthesized horn patch on the melody is so distractingly bad (even as it accompanies panoramic shots of snowdrifts and naked trees where it cannot possibly clash with plot or dialogue) that it starts to shape the film. It is like an inebriated, lackadaisical comment after each sequence of the film's brute realism and thus acts as a great complement to the story.

Another important idea in the score is a set of two repeating chords (the startling I and V) plus a dazzling guitar arpeggiation. Admittedly, the chords are left open (neither major nor minor), but this is hardly a new way of representing a cold climate or an ambiguous emotion. Slow pitch bends and synth effects act as the long-lined melody over this accompaniment.

The electronic elements function as another key part of the score. The uncomfortably long pads and intermittent portamentos act as the bulk of the "dissonance" described in the liner notes. While they come off as rather random as far as dissonances go, they do occur consistently enough to avoid seeming pasted on. As the score and film near the unraveling conclusion, Brook starts piling on the grunting guitar and percussion loops. These aids are not nearly as convincing as Nick Nolte's stunning performance, and they do seem pasted on.

Sometimes directors are so opposed to having a Hollywood score for their intimate, important film, they will fool themselves into thinking that music driven by a synth pad and a guitar arpeggiation is somehow less clichéd, more honest and more efficient than a dramatic orchestral work. Michael

Brook should not be penalized if this limited approach was not a choice of his own. His simple and direct score has many memorable ideas (as constantly repeated ideas tend to be) and helps the film (except in the latter stages). Brook's music seldom deteriorates into standard "feel sorry for me" music—the guitar arpeggiations are as close as he comes. The fact that the music consistently leans toward major tonality (with dissonances added mainly by detached, ethereal minor ninths, tritones, and pitch bends) plays beautifully against the emotional pain and confusion that permeates the picture. The running time of the disc may seem

prohibitive at first, but is closer to trance-inducing than boring, like white noise that you can almost sleep to. In fact, if not for the recurring horn motive, you could probably fall asleep rather efficiently to the first half of the album.

—J.W.

Muppets from Space

★ ★

JAMSHIED SHARIFI

VARÈSE SARABANDE VSD-6060

20 TRACKS - 37:31

The *Muppets from Space* soundtrack seems to last considerably longer than its 37:31 running time. It consists entirely of underscore, untainted by songs or charming Muppet voices in any way. Unfortunately, that makes for a difficult listen as the album shifts back and forth from jazz and funk-oriented tracks to exaggeratedly grave and villainous underscore. Four of the 20 tracks on the album are actually credited to Rupert Gregson-Williams. However, there aren't really any discernible differences between his material and Sharifi's. Whether this is good or bad I am not completely sure.

The Muppet "Main Title" begins with some amusing Bernard Herrmann take-offs. The music is overblown in every aspect, from chord changes to orchestration. It's loaded with cymbal crashes and fortissimos, but would not be interesting without the joke provided by the context of the silly Muppets that the movie is eventually about.

On the album, this music becomes quickly boring as it's played too straight. There isn't any humor in the music itself and it's not memorable as serious music.

One of the climactic tracks, "Rescuing Gonzo," opens with the awkward Stravinsky (and cartoon) doublings of extreme ranges. There is also some more traditional cartoon creeping-about music (as in several earlier tracks) with orchestral unisons on regular rhythmic patterns. "Rescuing Gonzo," like most of the other tracks on this album, fails to generate suspense or momentum of any kind. One less interesting idea replaces another as themes are recycled with little dramatic effect. The cohesion in this score



Current Events

comes mainly from the orchestration and the switching from jazz to generic underscore.

While much of the album is simply source/jazz material, harmless homage to Herrmann or the generic Hollywood villain sound, the later tracks in the album have more recent and specific origins. "The Ships Arrive" has some Miklós Rózsa "Here's God!" music (like in the main title), but the choir and motives force the ear to recall Silvestri's *The Abyss*. "Moment of Glory" is scored with blaring David Newman horns but lacks the intensity and personality of Newman's own climactic bursts, as in the endings of *Mighty Ducks* or *Talent for the Game*. The "Gonzo's Goodbye" treatment of the theme is not worthy of comparison to either *Edward Scissorhands* or even *Masters of the Universe*. Finally, "Boldly Gone" ends appropriately with some touching *Star Trek* material. All this borrowing aside, a score that is intentionally built on cliché and homage doesn't have to fail—but it does when it's this boring. —J.W.

The Messenger: The Story of Joan of Arc

★ ★ 1/2

ERIC SERRA

SONY CLASSICAL SK 66537

27 TRACKS • 64:11

Luc Besson's *The Messenger* is the first MTV-friendly epic, a movie that actually made me feel like I knew less about Joan of Arc when I left the theater than when I entered it. Besson has a strong visual style but his determination to make *The Messenger* speak to Generation Xers leads to laughable results (as in one scene in which an armored French soldier on the battlefield responds to a rebuke by saying "Whatever"; we're not exactly talking Robert Towne here).

Eric Serra's big score is part of the strategy of pummeling the audience with noise in a crushing sound mix that occupies the first two hours of the movie before turning into a lightweight remake of *A Man for All Seasons*. Serra's score is more acoustic than his previous work, and it's written for the sort of epic-sized orchestra that's almost de rigueur for this sort of movie. But it's not completely removed from the composer's electronic roots, and there are plenty of synthesized effects and percussion lurking about, balanced against tortured violin solos and Gregorian chants. "Chinon" launches a jaunty, medieval-style march for full orchestra that unfortunately fades away just when

it starts to get interesting. "The Tourelles" carries off an impressive bit of overbearing battle music that serves the movie well—it's just that the film's more-than-an-hour's worth of battle scenes never seem to provide Serra with any sort of dramatic point from which to work.

Serra took six months to write this, so one can hardly dismiss it with the usual excuses, but *The Messenger* seems at once constrained by the pieties of the genre and equally unable to soar to the heights that previous period biopic scores like *Lawrence of Arabia* or *Spartacus* attained. By the time we get around to the all but inevitable rip-off of Carl Orff's "O Fortuna!" from *Carmina Burana* ("Angelus in Medio Ignis") the idea that any of this is "cutting edge" gets thrown out the window—this is a cliché so hoary that even movie trailers, the last bastion of the passé, have given up on it. Capping this pretentious gasbag with a transparent marketing ploy like the song "My Heart Calling," a bizarre Easternized attempt to co-opt the sap-hungry fans of Celine Dion's "My Heart Will Go On" is the last straw. —J.B.

Random Hearts

★ ★ 1/2

DAVE GRUSIN

SONY CLASSICAL SK 51336

16 TRACKS • 50:55

Dave Grusin fans will be shocked to find that the *Random Hearts* album opens with a standard jazz (source-like) track featuring a muted trumpet. Among director Sidney Pollack's concerns as discussed in the liner notes was "how to avoid a conventional melodramatic score." The easiest way would simply be to toss his conventional melodramatic film in the trash and make something good, but that would be too time-consuming. Therefore, "Dave [and Pollack] talked about jazz early on" and naturally, the score to *Random Hearts* became another entry in the catalogue of slushy Grusin jazz source music with an overwhelming amount of solo piano. Why did it not occur to Pollack to also try to avoid a conventional jazz score that would make it seem like we are watching his film through binoculars while we sit in a night club across the street from a drive-in theater?

Fortunately, there is some underscore on this album which is actually far less standard than the jazz ideas Grusin constantly juxtaposes against it. The dramatic material is above average for Grusin (laced with Michael Kamenisms), as in the opening of "Cabin Fever." But when the intrusive piano comes in, our hopes for something better are quick-

ly "sapped" away. The *Random Hearts* love theme is the same pornographic jazz that opens the album. Clearly there is no passion or depth to the relationship between Harrison Ford and Kristin Scott Thomas (in fairness—there really isn't). The piano idea in this love theme (which acts basically as an accompaniment) is used throughout the score, and the trumpet line is much easier to follow when played by unadulterated strings.

Overall, Grusin's score is incredibly repetitive both in tone and in material. While it's commendable, in a way, that he is able to draw most of his material from one jazz piece, this is not a license to be boring. And let no one forget that the miserable film *Random Hearts* (and all those involved in its production) is another major reason that *Indiana Jones 4* will be delayed until Harrison Ford can't run 10 feet without stopping for air. —J.Z.K.

The Minus Man

★ ★ ★

MARCO BELTRAMI

VARÈSE SARABANDE VSD-6043

17 TRACKS • 30:49

Marco Beltrami's work on *The Minus Man* is restrained, coherent and essential in establishing key elements in the story. It was vital that Vann's serial killer/simpleton character not be musically represented as a spooky monster or a madman looming in the doorway. Beltrami admirably plays Vann and most given situations in the film as if they are ordinary. Much of the music just goes through the motions, establishing setting and maintaining a consistent tone.

The "Main Title" opens with the three-note motive that is to be the driving force in the score. It is simple by nature, usually sounding only in two-voice counterpoint over an ascending major triad. Its orchestration is also crucial and is usually reserved for piano, extreme register voice, bowed percussion or synth. The simplicity of this main title and the general design can be likened to Danny Elfman's approach in *A Simple Plan*. However, where Elfman's music takes off to new heights of sophistication, Beltrami's remains grounded—and rightfully so. It works on a basic level similar to the one touched on by Angelo Badalamenti in *Twin Peaks*.

Beltrami skillfully uses the three-note Vann motive and consistent orchestrations to bring the *Minus Man* story together. His use of the motive in various contexts subliminally convinces the audience that Vann blends in wherever he goes. The adamant simplicity of the motive itself (and it is never



really varied) also solidifies how “normal” and “basic” Vann’s character is.

The music gives away a lot more on disc than in the film. While there is an evident undercurrent in the music (that there is something wrong with what’s going on) it is tasteful and restrained; the audience doesn’t sit there imagining Vann’s character wearing a menacing black cloak or breathing fire. The mix in the film is also unbearably poor, especially considering that the music doesn’t compete with sound effects.

“Hampton’s Devil,” the last music cue in the film, is notable in that it finally sounds like evil unmasked. As Vann drives out of town and is menaced by a cop, Beltrami uses low-end piano clusters, high string rips and driving percussion to add a sudden and tremendous dramatic weight to the scene. It is as though we are finally meant to see the monster that Vann is, only as he is escaping and moving on to his next destination. This cue was terrific in the film even at a low volume and gives a taste of what Beltrami might do when given more good scenes to work with.

—J.W.

Body Shots

★ 1/2

MARK ISHAM

MILAN 73138 35898-2

8 TRACKS • 36:42

The staple Mark Isham sound of an ethereal synth drone under a meandering, muted trumpet solo opens the underscore on this album. Isham’s trumpet and David Low’s solo cello act as the interestingly paired “Two of Us Together.” Unfortunately, the two instruments all but disappear for the rest of the score (they return in the reprise). The body of this album is built on one exceedingly boring riff after the next. Faster percussion loops, repeated bass lines or melodic fragments are dipped onto the soundscape on occasion (as in “Foreplay”), but for the most part the synth drone makes up the backbone of the music. When I hear material like this, I’m not sure if the composer is writing for the film or the album—or simply marking the passage of time.

None of my education or experience has adequately prepared me to find positive things to say about this album’s entertainment value. But I’ll try. For one, in “No Remembering,” the musical lines are moving at a rate fast enough to hear. This low-string elegy is a lot easier to listen to than the first four tracks of Isham underscore, as it more closely resembles music. Also, there are pictures of eight people on the cover of the booklet. The four women are exceedingly attractive. “There are movies that define every decade”—and scores that define every movie. Hopefully in this case, Isham’s score misdefines *Body Shots*, or else *Body Shots* defines this decade in a rather unflattering light.

—J.W.

Deterrence

★★★

LARRY GROUPE

PROMOTIONAL CD

23 TRACKS • 47:04

Despite being better known as a regular collaborator on John Ottman’s scores (he conducted and/or orchestrated *Apt Pupil*, *The Cable Guy*, *Incognito*, *Snow White: A Tale of Terror* and *The Usual Suspects*), Larry Groupé is also a composer in his own right, and one of considerable talent. Through his website at <http://www.pacificarts.com/groupe>, Groupé is making several of his recent scores available for online purchase by collectors—he’s one of the few composers who actively promote their own work in this way.

Deterrence, a yet-to-be-released political thriller starring Timothy Hutton and directed by Rod Lurie, is one of these new scores. The budget on *Deterrence* was so tight that the production could not afford to hire a “proper orchestra,” but despite being arranged and performed solely by Groupé on sophisticated synthesizers, *Deterrence* has the superficial quality of an orchestral action epic, bristling with tense, exciting action cues and lots of smooth, intelligent dissonance.

The centerpieces of the score are two performances of the driving, superbly malevolent “The Dark March.” The piece is built

around a formidable five-note trumpet fanfare with martial snare drums and whooping brass that head ever-onward at full tilt in a style not dissimilar to John Williams’s marches from *The Empire Strikes Back* and *Nixon*. Other cues of note include the heroic, up-tempo reworking of the march in “Enter Mr. President,” the glassy, mysterious synth pianos of “Contemplation” and “Gambling vs. Certainty,” the soft, melodious “Garden of Eden” and “End Titles,” and the carefully “plucked” synth strings, which act as a kind of leitmotif for the character Omari in several of the cues which bear his name.

One of the reasons I like *Deterrence* so much, apart from the high quality of the music, is because it’s a synth score which tries its hardest not to sound like a synth score. Groupé has gone out of his way to make his electronics sound as authentically acoustic as possible, and this extra invested time and effort certainly benefits the overall quality of the score. Admittedly, some of the ideas in *Deterrence* suffer from underdevelopment, but the thematic content is as complex and well-defined as in any other modern action score. I would love to hear this re-recorded by an orchestra—however unlikely that might be.

—JONATHAN BROXTON

One Man's Hero

★ 1/2

ERNEST TROOST

CITADEL STC 77126 • 17 TRACKS • 56:01

In the liner notes, Ernest Troost talks in detail about how and where his themes are applied in *One Man’s Hero*. He also gives insight as to how he composed the music (extracting most themes from a long suite that he wrote after being inspired by “the picture as a whole”). Most of these themes attempt to imitate folk material of one sort or another, but they come off as third generation at best, sounding more like Broughton western tunes or recent James Horner torture-isms.

Marta’s Mexican theme is passable but in no way exceptional (having been done to better effect countless times by Jerry Goldsmith and Alan Silvestri). The Irish

Current Events

folk material is another story. Apparently, certain characters in *One Man's Hero* would like to sail on the Titanic.

The impatient listener may want to try this album on for size by skipping immediately to track 5, "The Flag/First Battle," and scanning to 3:40. If you find this extended section to be funny, amusing or even inspiring, then this score could well be an unexpected treat for you. However, if you find this section dumbed-down, overwhelmingly plagiaristic of James Horner, and impossible to listen to, you had better quit while you're ahead. When simple motives (such as those used in this section) are not arranged by someone as talented as Horner (or at least by someone with a great dramatic sense), they come off as incredibly dull, classical jousting. It's sad how many up-and-coming film composers attempt to break in with ghastly and dumbed-down versions of recent scores by established film composers. This goes well beyond directors asking for the composers to copy a temp track. Some of these composers seem to have no musical ideas whatsoever. When Horner used to do Goldsmith right and left, his scores—as derivative as they were—still went in different directions that step-by-step were leading to his own style.

If you find yourself giving the album a chance from track 1, you may also find yourself wondering if you're ever going to hear a phrase or a single bar that catches your attention in a positive way. The opening of "Joining the Army" should certainly get your attention. If you haven't already been sickened by the album's festering, *Titanic*-laden disease, then this will be your wake-up call. I'd consider recommending this score to *Titanic* fans (or to Morricone fans as he is also well represented), but they'd probably just find the similarities annoying. Hopefully, the music works as well in the picture as director Lance Hool states in his notes.

—J.W.

Message in a Bottle

★ ★ ★

GABRIEL YARED

ATLANTIC 83179-2 • 17 TRACKS - 48:28

City of Angels was one of the most underrated scores in 1998, featuring inventive composing and orchestrating for choir and a large string section. The score was a defining moment for its creator, *English Patient* composer Gabriel Yared. Sadly, a

score album from *City of Angels* did not happen even though the recording was done in London. As if to make amends for this failed release, the gods have blessed us with an album for *Message in a Bottle* (though they've failed to include the three score cuts found on the song album!).

Based on an excellent book by Nicholas Sparks, *Message in a Bottle* represents Kevin Costner's latest attempt to recapture past glories and, like any self-respecting '90s romance, it has a suitably downbeat ending. *Message in a Bottle* finds composer Yared working very much off his *English Patient* template. The score features a fuller orchestral palette than *City of Angels* but also incorporates acoustic guitars and choir.

Yared delivers several themes—not all of them good. The principal theme of the film is a melodic piece that comes dangerously close to John Scott's *Man on Fire* but is nonetheless effective, both in the film and on the album. Yared goes to both extremes in presenting a solo piano version in "Tell Me about Catherine" and a gigantic orchestral rendition entitled "New Dreams." The former is a competent piece that is adequately performed but also unremarkable to the point of boredom. However, "New Dreams" is a big, dancing Barry-esque theme that brilliantly evokes Garret Blake (Costner) and his love of the sea, as he takes Theresa (Robin Wright-Penn) for a cruise on one of his renovated yachts.

The other themes in the score aren't as memorable as Yared's main idea. The theme in "To All the Ships at Sea" that kicks off the album, like the one in "Sail with Me Tonight," is fairly meandering (and the orchestration of classical guitars and orchestra is likely to inspire impatience and irritation rather than admiration). The fully orchestral "Finding the Bottle" is underwhelming enough to make you wish Theresa didn't bother! However, when Garret meets his end in a big splashy CGI sequence, Yared hits home with "Storm," a brilliant version of the theme for choir and orchestra underscoring Garret's attempts to save a family from their capsized yacht. As the sea claims him, the music gives way to a mournful solo clarinet rendition of "New Dreams." This theme again makes an appearance when Theresa reads Garret's "Last Letter," and it provides the score and the album with one hell of a blowout ending.

All told, this is a quality work (considering this day and age) and comes recommended if you're an admirer of Yared and/or *The English Patient*. It's a little too much like *The English Patient*, perhaps, and a bit of an anticlimax after *City of Angels*. Regardless, I'll be keeping my copy.

—JAMIE MCLEAN **FSM**

BOND, SHAMES BOND

Bond Back in Action

★ ★ 1/2

JOHN BARRY, MONTY NORMAN

SILVA SCREEN FILMCD 317

19 TRACKS - 74:14

Including both familiar and unreleased music cues from the James Bond soundtracks, Silva Screen's newest Bond re-recording is intended first and foremost for the hard-core collector. This release also recognizes that soundtrack in-edits alone don't make for a coherent and commercially viable album. So we have this—something between the "Geoff Love Big Bond Movie Hits" cover album and a "Volume Two" to the James Bond soundtracks, whose tracks include the previously unavailable "Zagreb Express" of *From Russia with Love*, excerpts of the climactic battle from *Thunderball*, the sea burial sequence of *You Only Live Twice*, the Gumbold safe break from *On Her Majesty's Secret Service*, and the Wynt and Kidd theme from *Diamonds Are Forever*.

The music is all reconstructed by ear by Nic Raine, John Barry's orchestrator on *Chaplin* and *The Living Daylights*. For the general public, this album is a well-balanced, alternative cover compilation that for once sounds like real James Bond music. But for the specialist listener—those who have ingrained every exact nuance of the original music—it's another story. While correctly styled, this is not an authentic re-recording. That's a criticism mitigated by the near impossibility of the task. *Thunderball*'s "The Bomb," *Diamonds*' "Oil Rig Arrival" and *OHMSS*'s "Who Will Buy My Yesterdays" all retain the panache, power and candescant beauty of the originals. But there are also inaccurate melodic inflections—high-octave strings that are brought down to more manageable but less shocking registers, and powerful brass statements that shrink from a reverberating boom to what is at times mere punctuation. Tempos are sometimes ragged as well: the escalating brass anxiety of "Gumbold's Safe Break" is off and so are the electronics in "Ski Chase." And in the same cue, Barry's intended suave cool is undercut by a rapid drum and guitar combo right out of garage-rock music.

Take this as an interpretive cover album rather than a re-recording—faithful to the hues and styles of the genuine article without being faithful to its actual text.

—STEPHEN WOOLSTON

Dracula



PHILIP GLASS (1931/1998)

NONESUCH 79542-2 • 26 TRACKS - 66:49

It is good to know that Philip Glass wants neither to suck your blood nor to bleed your wallet dry. In other words, although gore-dripping dollar signs must have lit up at the idea of combining a classic horror film with the work of a popular classical composer and a high-profile group like the Kronos Quartet, it's doubtful that commercialism is what motivated this project.

Apart from some melancholy licks from Tchaikovsky's *Swan Lake*, Tod Browning's 1931 *Dracula* was unscored. Depending on whom you ask, this was either a tragedy or a stroke of genius, and the reaction to news that Philip Glass has done the dirty deed 67 years after the fact has been utterly predictable. Glass admirers will like this score and Glass blasters will despise it, because it has very few surprises. In *Dracula*, Philip Glass is like a motel chain that brags about its reliability, and not about the chocolates on its pillows.

I am curious to see how Glass's music and Browning's images work together. I suspect that the friction between the old-fashioned visuals and the composer's *au courant* modernism seems a little ironic. This, however, is a CD review, not a film review, and Glass's music must stand on its own. Some elements of the strict minimalism that Glass favored earlier in his career can be heard in this score, particularly in the repetition and variation of arpeggio figures that are, by themselves, uninteresting. Late-period Glass is suggested by the more prominent role of melody. Overall, the score is dark but also restrained. Kilar's and Williams's *Dracula* scores are operatic, but no one would use that word to describe Glass's recent work. Glass's is like the slow creep of fingers up your spine—not like a pale hand suddenly gripping your neck. Glass keeps a respectful distance from Browning's classic. While spinning out a carpet of vague dread, he leaves room for the listener to decide how to react, and that is something that can't be said about his splashier scores.

It was a good (and practical) idea to score *Dracula* for string quartet. The Kronos Quartet could take this show on the road and lure an unprecedentedly large audience to one of their concerts. More importantly, a string quartet sounds right for the subject, and for this style of filmmaking. Like Bernard Herrmann in *Psycho*, Glass writes in black and white. Furthermore, because string quartets are (however unfairly) associated with



BELA LUGOSI IN HIS
ROLE TO DIE FOR

Reel Horrorshow

prim classicism, the quartet here complements Count Dracula's aristocratic bearing, bloody as it is.

There are no annotations to speak of with this CD, which is a drawback for a project as unusual as this. Apart from that, the packaging is attractive and includes several stills of Lugosi being count-like.

—RAYMOND TUTTLE

Amityville Dollhouse



RAY COLCORD

CITADEL STC 77125 • 21 TRACKS - 46:23

This apparently direct-to-video extravaganza continues the brilliant *Amityville Horror* franchise (which I believe is predated only by the *Psycho* horror franchise and

possibly the Rondo Hatton horror franchise), resulting in a movie which one anonymous reviewer on the Internet Movie Database referred to as "the most stupid horror movie I've seen in my entire life." Since I believe the original Amityville house was blown up, burned down, sucked into an alternate dimension or turned into a Starbucks coffee house during one of the earlier entries in the series, *Amityville Dollhouse* must resurrect the horror by having its family-in-peril purchase a miniature dollhouse that is an exact replica of the cursed homestead from the original movie (this must have been made by McFarlane Toys), only to suffer the fateful consequences. (I hope this toy was produced in limited numbers.) The video and soundtrack cover art makes the movie look more like *Poltergeist 5*.

Ray Colcord's score is about what you'd

Reel Horrorshow

expect: pulsing, ethereal horror music with an evidently sampled choir and lots of electronics. There are some minimalistic repeating figures and lots of pounding percussion which is given a slight boost by a harpsichord-like texture (and the real thing, or a good reproduction, in several *Edward Scissorhands*-like moments), and plenty of Jerry Goldsmith-style sense-of-wonder music. It's all relatively well-produced, and you have to give Colcord a hand for even trying when most direct-to-video fodder seems to be scored like a typical episode of *Baywatch*. If you plan on opening a haunted house attraction next Halloween, this is probably the sort of thing you want in the background while the local Shriners file through. At 46 minutes in length, one playing should be enough to get the entire local 31 in and out.

—JEFF BOND

Alfred Hitchcock Presents... Signatures in Suspense

★ ★ ★ 1/2

BERNARD HERRMANN, JOHN WILLIAMS, VARIOUS

HIP-O HIPD-64661 • 18 TRACKS - 62:34

This Hip-O Hitchcock compilation boasts a wealth of newly released material and original recordings. While Bernard Herrmann is still heavily represented on the album (around half of the music is his), this is not the typical Hitchcock record. The new trend in the Hitchcock compilation industry is to be more representative of the director's entire career. This collection features fine work from Tiomkin, Waxman, Addison, Goodwin, and Williams. The tracks are well-organized and basically play out as one highlight after another. Executive producer Pat Lawrence has put together a class album from top to bottom. The musical content speaks for itself, but the choices of selections, the liner notes (by *A Heart at Fire's Center* author Steven Smith) and the album design are first-rate as well. All things considered, even the sound quality of the old recordings is decent.

One of the album's finest sections pits John Addison's *Torn Curtain* main title against three tracks of Bernard Herrmann's unused underscore (the original recordings). Herrmann's thundering, obsessive "Prelude" blows Addison out of the water (though John does his best to impersonate

certain Herrmann sensibilities without losing sense of his own British, circus-like style). For some reason, Herrmann's "Murder" cue is not included.

Though it is one of the few re-recordings on this album, the regal and *Jaws*-like "London Theme" from *Frenzy* (Ron Goodwin) is a welcome addition. It is overplayed by the normally average but often horrible City of Prague Philharmonic.

The brief end credits from *Family Plot* should not be missed by John Williams fans, especially those who enjoy his demented baroque style (similar to his work in *Jaws* where the tourists arrive at Amity in full force). It's a shame that more of the underscore wasn't included here. At the least, this album is a must-have for Herrmann and/or Williams fans.

—JESUS WEINSTEIN

Stigmata

★ ★

BILLY CORGAN & MIKE GARSON, VARIOUS

VIRGIN 7243 8 47753 2 2

18 TRACKS - 74:04

★ ★ ★

ELIA CMIRAL

ECCD 1000 • 11 TRACKS - 37:34

The tracks on the *Stigmata* album have some of the strangest cuts you can imagine. This is music without transitions, an ever-changing hodgepodge wherein consistency is purposely avoided. Composer Elia Cmiral goes unrepresented on this 74-minute album, but Billy Corgan and Mike Garson get quite a share of playing time after a set of songs by various artists.

The highlight of this CD is the opening "Mary, Mary (Stigmatic Mix)" by Cumbawamba. While its awkward, transitionless shifts from style to style make it sound like it was written by 400 different people (and apparently it was), it has some memorable riffs, including the underused "Whatever happened to Mary?" rock chorus. This hyper "song" moves effortlessly (without much concern for flow) from light techno to women yelling in declamatory style to cheesy women's chorus with synth to full-blown rock passages. The other songs on this compilation album pale in comparison to this raucous opener.

Billy Corgan and Mike Garson's infatuation with terminally repeating synth patterns

takes up the latter half of the album. They too have an aversion to musical transitions. When they get tired of something they end it in its tracks or they fade it out. This is music with little semblance of structure; much of it could have been improvised on the spot (and likely was). There are few indications that any of this mind-numbing synth rock was ever intended to be underscore. The music is composed based on what synth patch is currently selected and on how long the composer can stand to listen to any given two-measure idea repeat itself. Jesus.

—J.W.

On the other hand, the promotional issue of Elia Cmiral's score (manufactured for the composer by Intrada) is a good deal more fun and considerably more lively. Fans of *Ronin* will appreciate the head-banging action cues (like "Evil & Franki's Rebirth" and "Subway Attack"). The rich, swirling synth sound design, peppered with discordant piano, evokes an appropriately creepy milieu. The sonic pyrotechnics are balanced with occasional warm bars, and the (inevitable?) middle-eastern style vocals lend a little humanity. Regardless of the film's credibility, Cmiral writes smart, stylish cues that are probably better than the picture deserves.

—FREEMAN LOWELL

The Hammer Film Music Collection Volume Two

★ ★ ★ ★

VARIOUS

GDI RECORDS GDICD0005

25 TRACKS - 48:33

GDI's Hammer series is back on track with a second volume of themes from the horror films for which the studio was most famous. This album has a bit more variety than the first volume, but the major improvement is that none of the pop music here is as ghastly as *Moon Zero Two*. The *Lost Continent* ditty may be ridiculously out of place in terms of the film it accompanies, but the tune is nice even if the lyrics are mind-numbingly awful. No lyrics encumber Michael Vickers's *Dracula A.D. 1972* or John Cacavas's *The Satanic Rites of Dracula*. That the former would be more at home in one of Sinatra's *Tony Rome* films and that the latter more suitable as an NBC Mystery Movie theme does not make them bad—just incongruous.

Most of Hammer's pop scores were applied to their films during the late '60s, when the studio was scrambling to recapture its youth market, apparently oblivious to the fact that the youths wouldn't even hear the music unless they first entered the theater. As a youth myself at the time, I can vouch for the fact that it wasn't the music keeping us away

THESE CDs ALL FEATURE
(INTENTIONALLY OR OTHERWISE) SCARY SCORES
TO SEND CHILLS DOWN YOUR SPINE

from the films, but Hammer's increasingly cynical retreads of the same tired formulas. Their depiction of hippie Satanists in *Dracula A.D. 1972* showed them even more tragically unhinged than any of their period shockers.

From a symphonic music standpoint, Hammer films generally featured modern approaches, as this second horror collection makes even clearer than the first.

Benjamin Frankel's *The Curse of the Werewolf* was the first completely serial score written for a British film, but it was hardly atypical for Hammer. From the first, James Bernard's scores may have recalled romantic conventions, but their insistent, brassy dissonance was very much in the post-Mahler, 20th-century mold, often veering into near abstraction, as in the relentless brass and timpani of *The Plague of Zombies*.

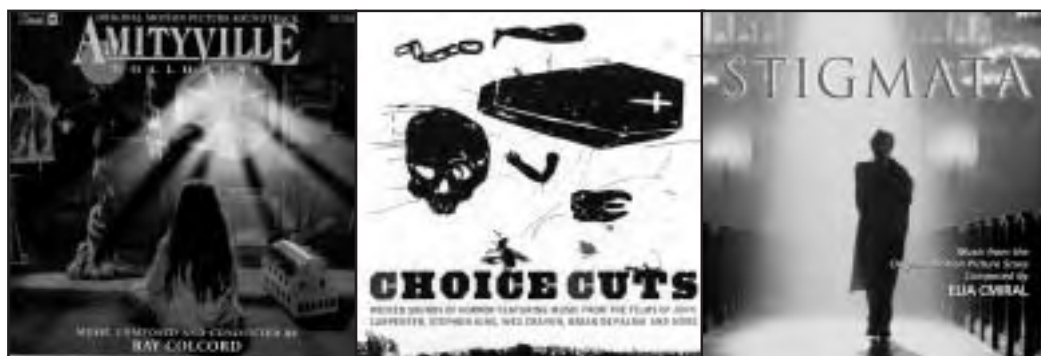
Bernard's style usually combines cheese and majesty in nearly equal proportions, making him the perfect composer for the studio whose rich settings and costumes existed cheek by jowl with gushing blood and heaving, bountiful cleavage. Several of his *Frankenstein* and *Dracula* entries in that vein are included. But his early strings and percussion scores, such as *Quatermass 2*, are exhilarating in their spiky, abstract evocation of hysteria.

They also set the stage for Richard Rodney Bennett's thrumming piano title for *The Witches*, augmented by delirious flute and nervous marimba; it's a far cry from the better-known lush scores he produced for *Equus*, *Nicholas and Alexandra*, and *Murder on the Orient Express*, or for that matter the jazz which is his ongoing passion. Edwin Astley's dramatic and discursive *The Phantom of the Opera*, with sopranos imitating theremins, is likewise a far cry from his familiar TV themes for *Secret Agent* and *The Saint*.

That Mario Nascimbene's contributions are exotic goes without saying (his "instruments" on *One Million Years B.C.* included a garden rake), but the most outré cut on the collection by far is Paul Glass's excerpt from *To the Devil a Daughter*, a nearly ambient piece in the Ligeti/Penderecki mode.

Surprisingly, Malcolm Williamson, whose score for *The Brides of Dracula*, was stridently contemporary, weighs in on *Crescendo* with just about the CD's only purely romantic cut, excepting Harry Robinson's stirring and lovely *Demons of the Mind*.

Don Banks, whose work was omitted from the first collection, is often seen as a James Bernard clone (actually John McCabe's *Fear in the Night* seems like more of an attempt to copy Bernard's style), but the CD offers the chance to compare the two. While there



are similarities in their post-romantic approaches, Bernard is the more dissonant and Banks the more epic. His stunning choral and brass theme for *The Mummy's Shroud* rivals Franz Reisenstein's original treatment, while the vaulting theme for *Evil of Frankenstein* is nearly as incongruous as *The Lost Continent*'s.

But then, so is Carlo Martelli's sublime and silvery title to the pulchritude-fest which was *Slave Girls* (aka *Prehistoric Women*) and Nascimbene's *The Vengeance of She*, which is quite lovely and more conventionally orchestrated than much of his work. One of the best matches of movie and music is Humphrey Searle's impressively spiritual *The Abominable Snowman*, whose massive temple bells precede one of Hammer's most thoughtful, least exploitative films.

As fun as these two CDs have been—like an aural walk down memory lane—I'm ready for producer Gary Wilson's upcoming CDs which will present fuller presentations of the scores.

—HARRY H. LONG

Choice Cuts



JOHN CARPENTER, VARIOUS

MILAN 73138 35890-2

13 TRACKS - 47:35

Choice Cuts is a halfway decent "horror" compilation album that's heavy on synth and on the music of John Carpenter. The disc opens with "Halloween 1963" plus sound effects. While it's fun to hear the Myers girl yell "Michael!" before a huge, bassy synth "Bwaaahhm," it would have been nice had a track less like routine underscore opened the album. The "most famous for last" routine comes into play instead, as the album ends with the *Halloween* main title theme. Carpenter's *Escape from New York* sometimes sounds like a drunken Arthur B. Rubinstein, but it is memorable and still recognizable as Carpenter. It's nice to hear the *Escape from L.A.* version of the theme later on the disc because it's not spoiled or "homey-ized" in an attempt to "modernize" it—thanks in large part to Shirley Walker. There has always been something about Carpenter's

composing style (probably some combination of simplicity, orchestration, re-use of similar ideas, cool factor, and the music's sense of resignation) that makes it absolutely perfect for his directing style and often apocalyptic/horrific subject matter. Though he really milks his repetitions from score to score, I've never heard him repeat a lousy pattern. I lied. Witness the blues track from *Vampires* on this very disc.

Donaggio's orchestral "For the Last Time We'll Pay" from *Carrie* is refreshing after the album's first three synth tracks. The beautifully written piece abounds with religious qualities. The dated synth sounds and orchestral hits of *Body Double* are less welcome, and the switch to orchestra within this track is awkward (sounding like it's coming from a different room).

Strangely included in this album is the main title from *The Dead Zone* (the eerie opening sound effects are appropriate but they were omitted from the film). The track is not really frightening, but on the other hand it's perhaps the most exquisitely crafted piece of music Michael Kamen has written to date (even counting the fact that it's a Sibelius melody). "Crash," excerpted from Howard Shore's *Crash*, is another fine piece from a fine score, but it doesn't really belong on a horror compilation.

Moving toward the inevitable generic portion of the album, we come to various excerpts from Nicholas Pike's *Sleepwalkers*, Marco Beltrami's *Scream*, and Christopher Young's *Urban Legend*. Since they were going Carpenter-heavy with this album (and looking to scare you), the producers might have forked over the dough for Morricone's *The Thing*, not to mention some sorely missed work from fright-master Jerry Goldsmith (*Alien*, *Mephisto Waltz*, etc.). The scare tracks from *Scream* and *Urban Legend* are just uninspired, watered down Goldsmith anyway. (Actually, the opening of this *Urban Legend* cut is more like a combination of a sexually charged version of Silvestri's Judge Doom/Roger Rabbit material with Goldsmith's already sexual *Basic Instinct*.) All of the music on this album is available elsewhere, and this compilation cost-efficiently organizes 13 tracks in mediocre fashion. I get it! 13 tracks!

—J.W. FSM

Box Scores

Forever Knight More Music From...

★ ★ 1/2

FRED MOLLIN

GNP CRESCENDO GNPD 8058

25 TRACKS - 72:18

Fred Mollin's second *Forever Knight* album is well organized on all accounts. It opens with the *Forever Knight* main title and continues with suites from several episodes. Songs and recitations are interspersed to break up the intense wall of sound created by Mollin's synth tracks.

The music of *Forever Knight* emphasizes thick synth and choral pads with slow and simple melodic lines. Mollin's choice of patches indicates a strong desire to create relaxing and mysterious textures by simple association with the "sound" of the patches. Harmonic movement is not crucial. The melodies are often difficult to discern because the synth patches (sometimes doubled heavily) are so dense and full of effects and reverb. This "synthestrational" choice may be one reason for the slow rate at which the melodies proceed, since faster lines, where articulations are more important, often sound particularly bad on synthesizers. Whether Mollin took these factors into consideration when choosing the textural approach is uncertain. It's possible it was mutually decided on that this was the approach the show called for, simply from a dramatic standpoint.

Instead of playing through scenes by total improvisation and on one or two patches at most, Mollin builds his cues by a careful layering of synth textures. Though his re-use of the same patches and harmonic material from show to show helps to create unity in the series, it becomes tiresome on the disc.

Forever Knight: More Music from... has many high points. The songs with vocals by Lori Yates are refreshing, spaced as they are throughout the album, and have a warm '80s feel to them. Some of Mollin's ideas and combination of patches also have a nostalgic side. While Mollin's music is not particularly scary,

it is highly appropriate for the show. Fans will not want to miss out on this album.

—BUD BOER

Contract on Cherry Street

★ ★ ★ 1/2

JERRY GOLDSMITH (1977)

PROMETHEUS PCR 503

17 TRACKS - 47:18

Jerry Goldsmith's episodic television and TV-movie work is one of the great undiscovered countries of the composer's career, particularly for fans who weren't around when obscure telefilms like *Pursuit*, *A Step Out of Line* and *The Going Up of David Lev* were broadcast. Few of these movies have made their way to home video or DVD, but some of the studio floodgates are beginning to open and collectors can hope for some of these projects to finally see the light of day on CD.

Prometheus has been a reliable, if not prolific, source of Goldsmith releases with excellent sound, including *Caboblanco*, *High Velocity* and *Breakout*. They've found another gem with Goldsmith's percussive and gritty *Contract on Cherry Street* score. The film itself is unusual not only as one of Goldsmith's last TV-movie scores, but as one of the few telefilms to star Frank Sinatra, who briefly emerged from acting retirement to make this tough-talking police procedural. This is abrasive, bare-bones scoring from Goldsmith, with hard-edged action and suspense music and sentiment parceled out in small doses at the end of its main title and in cues like "Equal Partners," "Prowling" (with gorgeous and delicate piano progressions) and "Eulogizing." The "Main Title" follows a car being methodically stripped down in a chop shop, and Goldsmith accompanies the scene with characteristically pounding, rhythmically driven action music for a choir of trombones and low strings, making the sequence seem a lot more exciting than it actually is. "Truckin' Along" follows the same suspenseful, ostinato-driven template, as does the pulsating "Red Light" and "False Arrest," with gritty flute performances reminiscent of Goldsmith's *Twilight*

Zone score, "Nervous Man in a Four Dollar Room." "Bird Watching" has a similar *Twilight Zone* vibe and features the kind of scratchy string writing Goldsmith employed in the "Nightmare at 20,000 Feet" portion of the *Twilight Zone* movie.

The influence of Bartók throughout Goldsmith's '60s and '70s scores is never more evident than here. The string playing in the score's action sequences sounds so much like Bartók that the music sometimes seems to be issuing more from the streets of Hungary than from the Big Apple. *Contract* also resembles a busier, less militaristic *Capricorn One*, and some of the action highlights (including the spectacular chases "One Way Ride" and "A Dusty Death") are the equal of Goldsmith's better-known score for the Peter Hyams conspiracy-thriller. Fans of Goldsmith's more recent work will find this tough-going as the melodic material is very much kept in the background. However, anyone raised on the composer's indelible '70s action music will find this a great addition to the Goldsmith oeuvre. This limited-edition CD should be welcome in any Goldsmith fanatic's collection, but the packaging does have its peculiarities. Due to the apparent ability of Frank Sinatra to sue (or break legs) from beyond the grave, there are no photos of *Contract on Cherry Street's* central character, making the movie look like it stars either eleventh-billed actor Henry Silva, Harry Guardino, or a flag-draped coffin. Gary Kester's liner notes parade two notable pieces of disinformation: that the score features a number of "trumpet solos" (in fact the brass action licks and the low-key, Benny Goodman-style treatments of Goldsmith's romantic theme for Sinatra's character are performed exclusively by trombones) and that Sinatra's character is named "Covanis." It's "Hovannes," dammit! Not only is this misspelling repeated three times, but Kester goes on to discuss other Goldsmith scores that feature solo trumpet performances though none appear in *Contract on Cherry Street*. I'm not picking on Mr. Kester because I'm perfect; far from it—I've pulled plenty of boners in my career and paid for it, so now it's his turn.

—JEFF BONER

Introducing Dorothy Dandridge

★ ★ 1/2

ELMER BERNSTEIN, VARIOUS

BMG/HBO 09026 63544-2

15 TRACKS - 39:19

Elmer Bernstein was initially consulted for this project because of his personal associations with both Dorothy Dandridge and Otto Preminger. In her liner notes, director Martha Coolidge emphasizes that many of the anecdotes used in the film

MUSIC FOR TELEVISION THAT RANGES FROM THE
RIDICULOUS TO THE SUBLIME—BUT MOSTLY
FILLS THE SPACE BETWEEN COMMERCIALS.

were actually provided by Bernstein himself. Sadly, Coolidge then points out that only “in post-production, when [she] started thinking about a composer, [did she] realize he had been there all the time.” Despite all the attention she put into the selection of Dandridge’s nightclub source music as the film was shot, Coolidge still relegated the underscore to mop-up role, even though she had been consulting her friend Bernstein throughout the entire project!

Bernstein, “the perfect choice,” was eventually brought on to layer underscore for Dorothy’s voice. His music opens with a stoic, repeating-note idea on piano in “First Telephone,” which is actually lifted from a scene in the film. The rest of the score mainly consists of standard jazz progressions (or at least in the 6:45 of underscore represented on this album) over which he floats a melancholy jazz melody.

Bernstein’s two tracks take no chances, instead layering a gentle mist of jazz over Dandridge. There are few indications of conflict and even fewer representations of Dandridge’s inner strength and dignity. Instead, Bernstein’s score signals that Dorothy Dandridge likes jazz. This is not to say that jazz is not dignified, but this particular approach communicates little that is not already well represented by the source music or simply by the on-screen actions of the characters. Bernstein may have wanted to stay out of the way of the narrative and let the tragedy unfold on its own, but as a result, with all the source material, his score becomes almost unnecessary.

Despite its shortcomings, this underscore is well written and highlighted by some fine string writing. More importantly, the score sounds like Elmer Bernstein. With hordes of new composers coming and going without the chance to develop or cement their styles, it is refreshing to hear music that sounds like someone—even if it’s not terrific.

—JESUS WEINSTEIN

Aristocrats

★★★★

MARK THOMAS

BBC Music WMSF 6011-2

20 TRACKS - 71:34

The BBC has always been good at costume dramas. Whether it’s Jane Austen, Emily Brontë, Charles Dickens or William Shakespeare, the Brits lead the way in showing the world how to lace up a corset, adopt a regal tone and keep a respectful distance from potential suitors. The BBC is also good at television music. In recent years, the more established composers have rubbed shoulders with talented new names such as Richard G. Mitchell,

Murray Gold and Julian Nott in composing some of the finest television music around.

Aristocrats marks the absolute pinnacle in the BBC’s television music, and is by far the best score to emerge from Auntie’s vaults in years.

The series, directed by David Caffrey, tells the incredible true story of the Lennox family, wealthy landowners and members of high society in 18th-century London who, over the course of a generation, withstand countless tragedies, ill-fated love affairs and political scandals (many of which are caused by the family’s unshakable determination to remain within the aristocratic circle), manipulating circumstances to maintain their standing. Adding to the atmosphere of opulence and grandeur is the superb music by Welsh composer Mark Thomas, whose previous credits include the British features *Twin Town* and *Up ‘n Under*.

Thomas has crafted a soft, attractive, remarkably detailed score filled to the brim with beautiful themes, vibrant period pieces, sparkling solos performances and one utterly gorgeous melody, “Adagio Amoroso,” which features a performance by the Irish vocalist Méav so fragile and so clear that it almost makes you weep. “Adagio Amoroso” is recapitulated several times, including in the opening “Aristocrats Love Theme,” “The Lady Caroline and Henry Fox Suite,” “Strange Act of Love” and the “Finale,” but this score is much more than just one beautiful melody. In fact, it’s difficult to review a score like *Aristocrats* and pick out the highlight tracks, because every one of them is worth a mention. Nevertheless, others which caught my ear include the vibrant string work in “The Banquet,” the first noble rendition of “The Edward Fitzgerald Theme,” the mesmerizing, energetic “Fireworks,” the amusing woodwind scherzo in “The King’s Party,” and the reworking of the traditional English folk song, “The Lass of Richmond Hill” in the joyous “Masks.”



The cues sound appropriately “upper-class” and reek of affluence and position, but, to Thomas’s credit, they never come across as pretentious or haughty. Instead, the cues evoke a definite feeling of a time and a place grounded in sincere human emotions. The wealth, standards and traditions of the era may get in the way of the characters truly expressing themselves, but these people still feel as much as anyone else. How Thomas manages to achieve this difficult balance is beyond me, but it makes this beautiful and ornate score approachable and affecting.

Watch out for Mark Thomas. With two new

movies—*The Big Tease* and *Mad Cows*—being released later this year (and a few others on the back burner), this quiet Welshman is about to make a lot of significant musical waves in the Hollywood pond. *Aristocrats* is his best work to date, and it will be hard for him to top.

—JONATHAN BROXTON

Babylon 5: The River of Souls

★ 1/2

CHRISTOPHER FRANKE

SONIC IMAGES SID-8907

6 TRACKS - 49:55

The TV-movie *The River of Souls* is scored with a brooding wall of synthesized and orchestral sound. Christopher Franke’s music sacrifices clarity and counterpoint in favor of an overbearing sound-mass style. Unfortunately, his music lacks the textural shifts and harmonic/pitch-level interest that is inherent in good sound-mass music.

The album is organized into prolonged suites that divide the music into only six tracks. While this would seem to make it more difficult for the listener to find individual tracks of music, that may be what Franke intended. Each cut is moderately representative of the score overall. All contain the thick sound-wall, most contain the more effective layering sections (low-end synth/orchestra with choir) and several have source elements for the Holobrothel sequences. Unfortunately, while there is some sem-



Box Scores

blance of diversity within each track, the six tracks themselves are painfully similar. The interspersed Holobrothel sequences at times seem like interruptions that would be better suited grouped together. Franke is either aware that he must do all he can to break up his powerful synth barrier or is simply trying to be as chronological as possible.

Babylon 5: The River of Souls has some

effective mood music and semi-effective dramatic content. Its clichés will take many viewers out of the story and make many more listeners roll their eyes. Franke consistently uses the first three notes of a minor scale in the bottom of his synth orchestra to set up danger or preparations for battle. His harmonies move at such a slow rate that each actual change seems like an event. This is painfully magnified when the changes are clichés like minor chords in third relations. (*The X-Files* music falls under much of the same categorical problems in the sci-fi genre.)

Franke's attempts to capture mythic and religious elements (in conjunction with the plot) are more effective than his intense pads. It is incredibly difficult to follow recurring melodies when the easiest thing to pick out is a thick, vibrating body of noise. The religious, choir-dominated sections use slow layering in low-register instruments and lack this constant padding (as in the concluding sections of tracks 3 and 4). However, when Franke relies more on melodic fragments or contrapuntal sections, the work is often unfocused.

Many of Franke's musical choices are no doubt attached to financial constraints and the need to make his synths sound as rich as possible. Unfortunately, despite his synth-friendly style, Franke's music does not succeed as an album. The synths often sound painful in the high strings, and the style is not interesting enough to warrant the gigantic warm pads that sustain for an eternity.

—B.B.

Lights! Camera! Listen!
To the best of stage, TV and movie music magic

Soundtracks
The Essential Album Guide to Film, Television and Stage Music

f.p.o. strip in film

MusicHound Soundtracks
The Essential Album Guide to Film, Television and Stage Music
ISBN 0-896-028-10-1 • \$99.95

From Oklahoma! to Hollywood to The Twilight Zone, MusicHound Soundtracks is the one guide that can direct you to your musical destination. More than a buyer's guide, Soundtracks is a handy reference book — created by Grammy-nominated Didier C. Deutsch, with a foreword and many reviews written by...
...and...
...the...
...more...
...scores to...
...from...
...blasts will...
...h indexes

that lead them to composers, sources of further reading and information, and all-new sidebars and photos throughout. Don't be left listening to a cacophony of screen and show tunes — pick up MusicHound Soundtracks and learn what to buy, what to avoid and why.

VISIBLE INK

MusicHound is a registered trademark of Visible Ink Press.

available at fine bookstores everywhere or at your favorite online bookstore

Realitywarp

★ ★ 1/2

ROBERT WARNOCK

PROMO • 23 TRACKS • 55:09

The synthesized sounds of *Realitywarp* (a low-budget fan movie about *Dr. Who*) aren't used as annoyingly as in the average electronic score. Most given tracks employ spacey/misty patches and sustain one idea for the duration of the piece. (There are few builds in tension and little forward motion.) Robert Warnock hides his melodies under minimalist patterns and methodical shifts in texture. The main *Realitywarp* melody is almost inaudible under the piano arpeggiations (but the overall effect recalls the surreal horror/classicism of *Creepshow*). This theme is used elsewhere, as in "Confrontation."

The second half of this disc also features the "Visions Theme" from *HME/Visions*, as well as the score from *The Reign of Turner*. This music is cut from the same cloth as *Realitywarp*, but there's a little more diversity from track to track. There isn't a big reason to order the CD without seeing the movie first, but if you're interested, visit <http://shill.simplenet.com/feds/fed-ordr.htm>. You should find it there for a very reasonable price. Without the film to back it up (or at least to back it up in your memory), this music won't make a huge impression—if only it had been more warped. While some of Warnock's music sounds like stuff that a 12-year-old could improvise while watching a rough-cut, it's still fun and enjoyable on certain levels.

—J.W.

FSM

Ennio Morricone: The Thriller Collection

★ ★ 1/2

ENNIO MORRICONE

DRG 32926

DISC ONE: 16 TRACKS - 74:24

DISC TWO: 18 TRACKS - 61:29

The thriller is an expansive genre (even the Italian thriller) and there's a good deal of varied Ennio Morricone represented on this double album. Morricone's self-repetitive tendencies are evident but there is still a wealth of material on these CDs. The liner notes by John Bender are an opus unto themselves, brilliantly outlining Morricone's involvement in the Italian thriller genre while providing illuminating facts and well-timed side notes. Bender also traces some of Morricone's stylistic traits in these (mostly early '70s) thrillers to his more recent work. Most of the tracks on this album have been released elsewhere (save for some alternate versions or film versions of certain recordings) but they have never been collected in quite this way.

Fans of Morricone's long-lined melodies driven by pop progressions may have a tough time getting through this 135-minute extravaganza. It features a lot of what one might call "brooding" underscore. While there's plenty to hang your ear on, it's not an easy listen. It's heavy on slowly developed passacaglias and motives that are constantly recycled as both volume and dissonance increase to near cacophony. (Lukas Kendall refers to this style with the sage comment: "I love Morricone but it sounds like vacuum cleaners.") When you compose as much music as does Morricone, it's not all going to be *The Mission* (or *Frantic*, given the context of this double CD).

As the liner notes have to be innocuously fair, I can try and be of some help by directing you to the highlights hidden within this tremendous mass of Morricone. The opening tracks from *The Cat O' Nine Tails* offer up some trippy combinations of jazz and what could be mistaken for Schoenberg. The orgasmic grunts of Edda Dell'Orso liven up the wild "Fear and Assault" (from *The Fifth Cord*) and "Dolls of Glass" (from *The Short Night of the Dolls of Glass*). "Screams in the Emptiness" (from *The Cold Eyes of Fear*) is built on crazed and distant improvisations, while the "nauseatingly endless rising and falling progression of notes for electric bass and guitar" makes *Copkiller* hypnotic and thought-provoking.

The second disc has two cuts from *The Smile of the Great Temptress*, which for some time Morricone held up as his finest work (and understandably so). If there is essential listening on this album it's certainly here. If you don't have *The Smile...* on another disc, you



ELI WALLACH AND CLINT EASTWOOD

Ennio Given Sunday

had best find it somewhere and listen to this important chapter in the evolution of both the sacred and the unique pop sensibilities of Morricone. Despite several other highlights spread throughout the enormous running time of this collection, this album is not representative of Morricone's best work.

—JESUS WEINSTEIN

Morricone-Belmondo: 3 Complete Soundtracks

★ ★ ★ ★

ENNIO MORRICONE

DRG 32927

DISC ONE: 23 TRACKS - 72:53

DISC TWO: 16 TRACKS - 49:57

This album is tremendous. For Morricone fans, the worst thing about this compilation will be trying to decide which of the three scores is your favorite. *The Professional*, *The Outsider* and *The Burglars* are all composed in one of Morricone's most entertaining modes: Morricone dramatic-pop. Jean-Paul Belmondo's screen presence obviously gets Ennio's blood pumping.

The main theme from *Le Professionnel* (1981) is Morricone baroque-pop at its absolute finest. It combines elements from his later much-loved scores from *Frantic* to *Disclosure*, and *Wolf* to *Lolita*. The entire score is built on the varying of two similar themes. This main theme (referred to as "The Wind, The Scream") is paralleled with a secondary theme which employs the popular technique of basing a melody on Bach's name (B-flat, A, C, and B-natural—which is H in German). You seldom hear this with the pop

elements as you do in this score. There's a lot less filler in the rest of the score than in the average Morricone work and he varies his themes in more contexts than usual.

Le Professionnel and *Le Marginal* (1983) make for terrific companions. *Le Marginal* also uses *Frantic/Disclosure* elements but with more dissonance and an even wider range of styles than in *Le Professionnel*. *Le Marginal* includes some songs, and the main theme isn't as pervasive as that in *Le Professionnel* but it gets its due. It's great to hear two powerful main themes getting similar treatments (like the ethereal layering of high string pads as accompaniment) in two scores that might as well be from one trilogy.

"Hypertension I" (beginning on disc two) recalls *Disclosure* (or vice versa) so fondly that I could cry. After several compelling renditions of *Le Marginal's* main theme, we get to the final film represented in this compilation, *Le Casse*. Written about a decade earlier than the first two films on this album (1971), it's not as closely related—this isn't full-blooded Morricone pop as of yet. It's much more melodic in tone but arguably just as entertaining. The main *Le Casse* theme isn't used as much as the prominent love theme in this score. This love theme is closer to *Le Professionnel* and *Le Marginal* (not to mention the fact that 12 years later it has been pasted into *Le Marginal* as "Hypertension I"). *Le Casse* also includes "One Woman Who Loves," the song version of the love theme, as well as "The Burglars," a previously unreleased must-have with Morricone choir on the main theme.

Dan O'Leary's notes are not incredibly long as in some of the other DRG Morricone

(continued on page 46)

The U.S. Is Not Enough

Monk Dawson

★ ★ ★

MARK JENSEN

DE WARRENE PICTURES DWPCD-001

23 TRACKS - 59:39

A hit last year on the British art-house scene, *Monk Dawson* is a contemporary romantic drama with a religious twist. Starring John Michie, Ben Taylor, Paula Hamilton and Martin Kemp and directed by first-timer Tom Waller, the film tells the tale of a Benedictine monk who abandons his sheltered existence in a north of England monastery and heads for London, only to find that love, betrayal, loneliness and despair are commonplace outside the protective walls of the church—and that his life to date has left him ill-equipped to cope with the world at large.

The music for *Monk Dawson* was composed by another newcomer, Mark Jensen, and considering his comparative inexperience in the cinema setting, the resulting score is remarkably assured and enjoyable. Some of the music does sound a little “green,” and the album as a whole has a sense of rawness. However, this may have been a conscious choice on Jensen’s

examples of Jensen’s tranquil compositional style. Only occasionally does he allow his orchestra to rise to anything approaching grand proportions, and then only for brief moments in cues such as the lively “Chelsea/Theresa,” the kinetic “The Turbulent Priest/The Kiss” and the tragic “Overdose/Redemption.”

At several key points during the score, Jensen makes use of Northumbrian pipes, the sounds of which are quite different from their Scottish and Irish cousins, the bagpipe and the uilleann pipe. Northumbrian pipes have a slightly ragged, almost tormented intonation, and their unique tone can be heard in several cues, notably “Holy Island/Main Title,” where it acts as a depiction of both the film’s actual location (Holy Island is located just off the Northumbrian coast on the English-Scottish border) and the isolation and solitude inherent in the life of a monk.

Monk Dawson is an impressive debut score from Jensen in more ways than one. With an obvious talent for appropriate understatement and a decent command of the orchestra, as well as a welcome fondness for original orchestrations and interesting instrumental approaches, this young composer has the potential to go on to bigger and better things.

—JONATHAN BROXTON

WHILE THE SETTINGS AND SUBJECTS OF THESE FILMS
MAY NOT ALWAYS BE FAMILIAR, THEIR MUSICAL
ACCOMPANIMENT REQUIRES NO TRANSLATION.

part, as a musical reflection of Monk Dawson’s own naïveté and his voyage of self-discovery.

Jensen’s score has no main theme to speak of, but many cues maintain an ecclesiastical overtone through the use of chimes, bells and a bed of strings which groan like a church pipe organ. This allows the score to develop a recurring motif of religious reverence which accompanies and accentuates Dawson’s self-doubt about his new hedonistic lifestyle. This idea is enhanced by the inclusion of several mesmerizing Gregorian chants in cues such as “Vespers, Psalm 109,” “Compline” and the haunting “Agnus Dei.”

The bulk of the score consists of delicate piano and woodwind themes, light string melodies, acoustic guitar solos and gentle choral works which accompany young Dawson on his emotional and spiritual journey. “Guided by Faith,” “Contemplation,” the lovely “Jenny Stanten” and “In Love” are all fine

Plunkett & Macleane

★ ★ ★ 1/2

CRAIG ARMSTRONG

MELANKOLIC 7243-8-47350-29

20 TRACKS - 50:46

The phenomenal success of *William Shakespeare’s Romeo + Juliet* was not only responsible for making movie stars out of its leading players, Leonardo DiCaprio and Claire Danes—it also thrust the name of Scottish composer Craig Armstrong into the limelight. Armstrong, who won a BAFTA award for his work with Nellee Hooper and Marius De Vries on *Romeo + Juliet*, is an unconventional writer. He doggedly refuses to be labeled either as an orchestral or electronic specialist, and has proven that he is adept at creating both modern soundscapes, as in

Romeo + Juliet and *Best Laid Plans*, as well as “proper” music, as heard in Peter Mullan’s acclaimed drama *Orphans*. With *Plunkett & Macleane*, Armstrong has shifted again and combined both these markedly different styles into one engaging whole.

Plunkett & Macleane is an intentionally anachronistic film. Directed by Jake Scott (Ridley’s son) and starring Robert Carlyle and Jonny Lee Miller, it tells the (basically) true tale of two highwaymen in Edwardian London who embark upon a freewheeling life of crime, seducing a beautiful noblewoman (Liv Tyler) and upsetting the local law (Ken Stott) en route. They were certainly not influenced by Robin Hood, though—as the film’s tag-line explains, “They rob from the rich—and that’s it.” Where Scott’s film differs from others in the genre is in its use of language, which, despite the olden-day setting, is thoroughly modern; the boys speak and think as though they’ve just emerged from a 1999 Brit flick. In the context of the film, this is not wholly successful and, although it is certainly entertaining, feels like a triumph of style over substance.

The score is a different matter altogether. It opens sensibly enough with the gloriously rich “Hymn,” performed by a capella choir, the sound of which Armstrong is obviously fond (he uses it regularly throughout). In the second track, “Unseen,” the music sets out its unconventional stall, combining a large, robust orchestra with lots of pulsating synthesizers. It’s almost as though Armstrong is trying to emulate Hans Zimmer or, to a lesser extent, Graeme Revell by making his music as potent as possible with the use of these multiple mediums. The Scotsman’s themes are stronger, however, and his combination of the acoustic and the electronic sounds more natural than in the work of his contemporaries. As the music progresses, the two styles regularly intermingle.

There are lush romantic themes in “Rebecca” and “Love Declared,” and a haughty period piece for the effete aristocrat “Rochester.” There is glorious choral work in “Revelations,” which is complemented by the pulse-pounding action of the enormously enjoyable “Robbery,” “Business” and “Escape.” In addition, there is a menacing motif for the evil Chance, characterized by a dissonant cymbalum, while toward the end of the score, the choir once again becomes more prominent, especially in the haunting “Hanging,” which gradually reaches a spine-tingling vocal crescendo.

However, the most memorable cue is undoubtedly “Ball,” during which the well-bred members of the local London society dance, not to the sounds of a string quartet but to pumping techno music. It’s a bold move to break the firmly observed rules of a costume drama, but it works superbly. It will be interesting to see where Craig Armstrong goes

from here. Stylistically, he occasionally reminds me of Michael Nyman, but he has much more zest. If these first few assignments are any indication, we are in for some spectacular results from this man. *Plunkett & Macleane* is certainly recommended. —J.B.

Est-Ouest

★★★★

PATRICK DOYLE

SONY CLASSICAL SK 64429 (FRANCE)

25 TRACKS - 53:37

While France boasts a wealth of very talented composers (Philippe Sarde, Bruno Coulais, Jean-Claude Petit, Alexandre Desplat), French directors are starting to consistently look elsewhere for their music. Director Régis Wargnier has developed a fruitful collaboration with Patrick Doyle in *Indochine* (1994), *Une Femme Française* (1996) and their new opus, *Est-Ouest*, featuring the great Sandrine Bonnaire, Russian actor Oleg Menchikov and the immense Catherine Deneuve.

Wargnier's directing style is heavily lyrical. The subjects and dialogue in his movies are often pompous and his use of the Louma crane would likely give the director of the Academy Awards a heart attack. But one cannot deny that Wargnier also has a sincerity that can grab you. Doyle's music reveals and increases this sincerity without falling prey to the pretentious inconsistencies in the director's work.

Est-Ouest deals with Russian emigrants lured back and trapped by Stalin during the Cold War. In coping with this heavy historical material, Doyle uses a powerful, martial theme to represent both the period and drama ("Opening Titles"). Despite the strong main theme, what stands out most in the score is Marie's and Alexei's theme, a beautiful romantic piece hinted at throughout the album, but fully rendered in "You're Doing It for Us" and "The Land," featuring baritone Anatoly Fokanov with choir. This track is an homage, as Doyle himself writes in the liner notes, to "the great Russian sacred choral tradition." The album is surely worth buying for this track alone. You can feel in it all the determination of the characters mixed with the sadness of a torn country. A go-for-the-throat cue!

The rest of the score alternates mainly between elegiac moments and action sequences. "La Mer," "The Escape" and "Freedom" contain the best examples of pure and characteristic Doyle moments. Despite some of his tired derivations, the coherence

and delicate orchestrations of this score make for an above-average Patrick Doyle effort. One final thing is worth noting: on the French poster of *Est-Ouest*, Patrick Doyle's name is as big as Régis Wargnier's and even Catherine Deneuve's! —JEAN-MICHEL CAVROIS

Central Station

★★★ 1/2

JAQUES MORELENBAUM & ANTONIO PINTO

MILAN 74321-63196-2

20 TRACKS - 37:56

Central Station, or *Central do Brasil*, won the Golden Globe for Best Foreign Language Film back in January (only to be defeated by *Life Is Beautiful* on Oscar night). A realistic yet hopeful and life-affirming movie, *Central Station* chronicles the personal journey made by Dora (Fernanda Montenegro), a woman who makes a living writing letters for the illiterate of Rio de Janeiro. Dora reluctantly accompanies a young orphan boy to the remote northern provinces to find his father, and she finds meaning in her own life in the process.

The music, by former Ryuichi Sakamoto collaborator Jaques Morelenbaum and pianist Antonio Pinto, is small-scale and chamber-like, relying on layers of heavy strings offset by simple piano and instrumental solos. The main title, "Central do Brasil," captures the true essence of this most exotic of cities, where beauty, life and desire walk hand in hand with despair, poverty and loneliness. The music speaks of the monotony and isolation of Rio's lower-class inhabitants and the small ray of hope Dora brings them each day.

Where the main theme recurs, such as in "Central" and the conclusive "A Carta de

"Caminhão" and "Conversa," which occur later in the album—undoubtedly for the scenes where Dora and little Josué are traveling through the rain forest—have lively performances in a style that can only be described as Amazonian bluegrass, while "Matinal" has an evocative acoustic guitar solo courtesy of Luis Brazil.

Occasionally, a musical innovation will appear, such as the odd hooting sounds in "O Trem" and the minimalist Hindi tones of "Retrato," but some of the music adopts a confused manner, mixing together unrelated melodies as in the off-putting "Sai Pirralho." There are also a couple of dialogue and sound effect tracks which, to those who speak no Portuguese, will not mean anything. All the cue titles are in Portuguese as well.

As a whole, *Central Station* is agreeable but not extraordinary. The theme does an admirable job holding the score together, while the rest of the music ranges from average to exceptional, at times sounding good enough to be Ennio Morricone. —J.B.

Hana-bi: Kitano Takeshi

VOLUME VII

★★★

JOE HISAISHI (1997)

MILAN 74321-57396-2 (EUROPE)

11 TRACKS - 42:20

Hana-bi chronicles the fall from grace of ex-Tokyo cop Nishi Yoshitaka. It's a great film, though some may find Kitano Takeshi's directing style too leisurely—and his ultra-taciturn acting style hasn't evolved much since *Violent Cop*. Joel Silver fans, stay away! The Joe Hisaishi score is one which can only be appreciated after seeing the film.



Dora," the score maintains its sense of tragedy and hope combined, but the general underscore is less well defined. Plaintive strings, piano chords and grinding cellos dominate many of the early cues, especially in the attractive but mournful sounding "Toada" and the more urgent "Saído do Trem," with its surging string undercurrent. Cues such as

Those who haven't done so will find that the album verges on muzak.

The score can be broken down into three parts. The opening theme, "Hana-bi," consists of a mournful string introduction which gives way to a flute-dominated woodwind passage. It is similar to John Ottman's *Usual Suspects* theme. This is in marked contrast to the next

The U.S. Is Not Enough

idea, which is the true main theme of the film, represented in tracks such as "Thank You... for Everything" and "Ever Love" (which speaks for both Nishi and his wife, Miyuki). This theme is a bit more melodic than "Hanabi," and sounds like a Dave Grusin piece orchestrated by Georges Delerue. However, there's no denying its effectiveness as it plays against what's happening on the screen (often a memorably violent moment!). The latter portions of the score deal with Nishi's crippled partner Horibe (Osugi Ren), the breakup of Nishi's family and his struggle in learning to paint. For this touching plot thread, Hisaishi brings in a harmonica, capturing Horibe's sense of loss. The harmonica appears again in the final part of the film, where Nishi and his wife go on a last trip together and rediscover their love ("Tenderness"). This is some of the most joyous music in the film and Hisaishi makes every shot count. "Thank You... for Everything" ends the score in heartbreaking fashion. As the principal theme takes on a downbeat tone, Miyuki is having fun on a beach, but Nishi knows it's all over—especially when he sees his former colleagues waiting for him.

The music benefits from the usual terrific

mixing by Tanaka Shinichi, the Tim Boyle of Japan, taking on an impressive size and depth despite coming from a small ensemble. The album is a straight copy of the Japanese original (except for Stefan Rambow's notes) so don't expect any variance between the two. All in all, this is a lovely record that does the score justice. In fact, the only problem is that you have to see the film before you can truly appreciate what Hisaishi has done here, and many people probably won't have the opportunity to do so.

—JAMIE MCLEAN

Tea with Mussolini

★ ★ ½

ALESSIO VLAD & STEFANO ARNALDI

DRG 12618

23 TRACKS - 39:48

Franco Zeffirelli's 13th feature film tells the story of a special young Italian bastard adopted by British expatriates in Florence around the time of World War II. These expatriates are actually elderly women who raise the boy (with the help of Americans Cher and Lily Tomlin) to be an English gentleman. The liner notes for the soundtrack recording of *Tea with Mussolini* are extensive, covering the plot, production and location of the film. However, the notes neglect to mention, even in

passing, how this score came to be written. While the listener can draw conclusions simply by hearing the music, it would have been nice to know a little bit about the nature of the collaboration between Vlad and Arnaldi.

As with many classically structured scores, *Tea with Mussolini* loses a great deal of its dramatic and programmatic effect when separated from the film. In each isolated state, nearly every track could easily be replaced by thousands of virtually identical compositions. In the case of this album, if one considers this a collection of sorts, the music flows rather smoothly. The cuts are broken up nicely; only one cue is over three minutes in length.

Much of this score is based on the simple and clean melody and accompaniment genre of classical writing. Counterpoint is seldom emphasized and orchestral color is not really an issue. Strings and piano carry the load, depending on which specific genre or period the composers emulate in any given track. But while many period scores lack a strong melody, *Tea with Mussolini* does have a memorable recurring theme that underpins the album. This theme is in the same mold as more recent (and less classical) ideas found in *Twister*, *Cocoon* or *Mac and Me*, with an ascending major scale broken by upward leaps to each important note. The contour of the melody and the progression that drives it is also more

(continued on page 47)

IT'S THE OBVIOUS CHOICE



PACIFIC TIME
Entertainment Company



Pacific Time Entertainment Company, Inc.
4 East 12th Street New York, NY, 10003 USA
Tel: 212.741.2888 Fax: 212.807.9501 • Email: pacimeco@aol.com
Contact: Curtis Urbina

Viale G. Mazzini 41
00195 Rome, Italy
Tel: 06 321 9570 • Fax: 06 321 8308
Contact: Sergio Cossa

Sextet and String Quartet No. 3



ERICH WOLFGANG KORNGOLD

ASV CD DCA 1062 • 8 TRACKS - 59:27

The more I hear of the concert music of Erich Wolfgang Korngold, the more I get the sense of a composer who was diverted from his real calling by his time spent in Hollywood. Nothing makes this clearer than the current CD (the Flesch Quartet with Ian Humphries and David Bucknall) featuring the Sextet, written when the composer was a mere 17, and his third string quartet, which was the first concert composition he created after terminating his association with Warner Bros.

While his film scores are brilliantly lush and sweepingly epic, they stay resolutely within the romantic paradigm, eschewing such later developments as impressionism. Korngold was extremely outspoken on the twelve-tone technique, so it stands to reason that his scores remained resolutely tonal. Still, they seldom even explore the dramatic possibilities of dissonance, which was part of the romantic palette as early as Beethoven. Korngold's concert works, on the other hand—especially the chamber pieces—regularly use dissonance and structures which bear impressionistic influences. The first two movements of the Sextet are highly dissonant; the second is remarkable for taking a luscious theme and transforming it into an aching paean with melancholy variations and prolonged sections of teeth-grinding stridency.

Melody, a hallmark of his film scores, is less prominent; often stretched out to the point of being formless, à la the impressionists, or broken up almost to the point of deconstruction, in the modernist manner. In some cases this is so pronounced as to prefigure the new age and minimalist schools. Where one frequently comes away from a Korngold-scored film humming the leitmotifs, it's doubtful anyone will do so after any of the chamber works.

While the Sextet is an incredibly audacious and accomplished work, the String Quartet No. 3 is slightly less so. Melody is more conventionally treated in the quartet, the final three movements using themes derived from his film scores (which his Warner contract allowed). Since their treatment is not so lush and overblown as in the film scores, many might have trouble placing them without recourse to the liner notes. There is some use of modern elements with dissonance and choppy-skittery construction. If this piece is not quite as daring as the Sextet, it may be because the composer, like many artists, became more conservative with age. (When was the last time you heard a film score from Goldsmith as outré as *Planet of the Apes*?) The Sextet seems to indicate its creator might fol-

low the path of Stravinsky; though the third string quartet does not fulfill that promise, neither is it as aggressively and sweetly romantic as the film scores.

The larger orchestral works which followed, like the symphony or violin concerto, both utilize themes from his film scores and sound far more like them. Both those pieces flirt with dissonance and impressionism, but otherwise lack any deviation from romantic technique. Perhaps Korngold did not view larger works as being ripe for experimentation, and since all his film scores are structured for full orchestra that view was transferred. Curiously, he seems never to have thought of using unorthodox combinations or curtailed ensembles. Had he done so he might have turned out far more varied scores than he did. Or had he remained with concert music, he might have been one of the truly great composers of this century. Those who view Korngold's work as pure treacle should check out this stunningly performed disc.

—HARRY H. LONG

Criss Cross

equally simple variations (usually via something as basic as ornamentation) and holds steadfastly to chordal or arpeggiated accompaniments. Considering the tight motivic relations and the repetitive nature of Sakamoto's method, it's surprising how unmemorable most of these themes are. Even the most viable melodies (as in "Railroad Man") are burdened with hackneyed ideas. In the first half of the album, Sakamoto incorporates just enough pentatonic figures to elevate this above nice library music.

As each track passes by, the album takes on more of a classical shape. "Choral No. 1" is almost completely homophonic and sounds English. "Choral No. 2" is a simple ABA that staggers two giant chordal passages against each other before pitting two solo lines in similar fashion (and reiterating the A section). I am not sure why the eight-minute "Bachata" had to go on twice as long as any of the other pieces.

In the press release for this album,

WHEN FILM COMPOSERS WRITE FOR THE CONCERT HALL,
AND SYMPHONIC WORKS ARE PLUNDERED FOR FILMS,
WHAT'S A SOUNDTRACK FAN TO DO?

Back to the Basic



RYUICHI SAKAMOTO

SONY CLASSICAL 0890799000

14 TRACKS - 59:15

Cinimage: Ryuichi Sakamoto



RYUICHI SAKAMOTO

SONY CLASSICAL ASK 60780

6 TRACKS - 48:04

Back to the Basic, Ryuichi Sakamoto's new piano album, kicks off with "Energy Flow," a single that was still in Japan's top 10 after 15 weeks on the chart. As with many of his melodies, Sakamoto uses a short rhythmic idea in "Energy Flow" and cycles it through various shapes to spin out what pretends to be a long-lined tune.

The tone of each new piece in *Back to the Basic* is remarkably similar to the last. Sakamoto intentionally employs simple and repetitive melodies, takes them through

Sakamoto is quoted as saying that he "wanted to show listeners all the possibilities of using the piano," with mention of hitting the piano and playing the strings within. There is so little use of these techniques on this album that it's a wonder he mentions them. The extended technique in "Prelude" comes as a shock as it's the 12th cut on the disc.

Released simultaneously with *Back to the Basic*, *Cinimage* serves as a good representation of Sakamoto's dramatic, orchestral film music, much of which has been unavailable outside of Japan. Sakamoto's love of the piano is further emphasized on this album, as is the composer's infatuation with golden age string writing. Oriental/exotic musical techniques are prevalent in his work, but more notable is Sakamoto's incorporation of a wide range of Western styles while seldom losing track of his heritage and personal voice.

"Forbidden Colours" (*Merry Christmas, Mr. Lawrence*, 1983) uses pentatonic ideas and parallel fourths in a pop-ballad setting. The vocal, however, comes off as intrusive since the register clashes with the instruments and is uncomfortable for the mumbling singer. The Academy Award-winning *The*

Criss Cross

Last Emperor uses more pentatonic ideas that are romanticized into something of a waltz. The string writing here is a bit naked—Sakamoto was likely avoiding a lush, Western sound on the melody, but during the full-blown sections the throbbing accompaniments are overpowering. The score for *Little Buddha*, another Bertolucci film, favors old-school vibrato and schmaltz in the strings. Peter Kosminsky's 1992 adaptation of *Wuthering Heights* also exemplifies Sakamoto's comfort level within the old Hollywood style, though at times this piece is a bit more expressionistic than romantic.

The most interesting works on this *Cinemage* album are not written for film. "Replica," from one of Sakamoto's solo albums, uses new age and minimalist patterns juxtaposed over a ground bass in a four-minute attack on the senses. "El Mar Mediterrani" is a 17-minute piece written for the opening ceremonies of the 1992 Olympic Games in Barcelona. This long work shows Sakamoto in some of his best guises, all of which retain Asian elements. The music is kind of moment-to-moment, but it certainly doesn't suffer from a lack of energy or shortage of rhythmic propulsion. An avant-garde piano section in the middle of the piece is followed by a strong, melody-driven closing theme (before a coda). *Cinemage: Ryuichi Sakamoto* offers a brief but compelling overview of the Japanese composer's career in dramatic music.

—BUD BOER

Ancient and Modern

★ ★ ★

ANNE DUDLEY

ANGEL 7243 5 56868 2 4

13 TRACKS • 60:58

Anne Dudley's adamantly tonal *Ancient and Modern* album (not a soundtrack) incorporates source music old and new (from Bach and Tallis to Reich) with new orchestrations, percussion parts and numbing new age ostinati. All 13 tracks are remarkably similar in tone, walking the fence between joy and despair with an oppressive blend of sacred and new age styles. The music is related by the source material, orchestration, recurring motives, style and tone, but there is little progress or development to carry the listener through the whole of the album. It's nice that Dudley at least has the means to get something like this performed and produced. The music here is not remarkable or memorable but it's also not overwritten or embarrassing. It lies somewhere in the realm of the pleas-

antly innocuous.

It may be a personal bias, but "Veni Sancte Spiritus" and most sacred works for "unaccompanied" choir written over the last 30 years strike me as sounding like they're from one large collection. The genre itself is severely limited by the necessity to control difficulty levels with stepwise motion and relatively simple rhythm (not to mention the uncomfortable and not inherently appropriate desire to stay faithful to religious texts with simple, tonal and beautiful compositions). Morten Lauridsen fans will rejoice in this one.

New age fans should be especially moved by Dudley's piano accompaniment (and quasicadenza) with the English hymn, "Veni Emmanuel." Other listeners may find the climactic sections to be a bit melodramatic or Broadway-esque (or even out of a cheesy '80s film's coming-of-age/personal-growth montage). "The Holly and the Ivy" uses more new age technique but at times borders on minimalism (especially in the sections absent of the long-lined melody for three horns). The main motive in this work, intentionally or not, uses the first four notes of the *Dies Irae*, but the piece is the most festive on this album.

"From Darkness to Light" uses ideas introduced in "Canticles of the Sun and Moon." This time they are presented in their full, morose state for mournful string orchestra. "Tallis' Canon," also based primarily on the string section, begins like it might go into some Bartók, but there is no such luck. (As a side note, this piece and others on the album employ the common choral style where it is all but impossible to make out a single word of text without recourse to the liner notes.) An arrangement of a Bach prelude (for double wind quintet) follows a series of more intimate pieces. Since the album is so heavy with baroque technique, the Bach is not at all out of place.

"Three Chorales in Common Time" closes Dudley's extravaganza—and "time" is not the only thing common to these chorales. The first, "Three Strings," is more romantic than most of the prior pieces and the theme is more recognizable as a theme. "Eight Woodwinds" has a touch of Philip Glass interspersed with woodwind chorale passages. There are several unsuspected and pleasing resolutions in this piece as sections elide together—the most satisfying of which has the bass move to the subdominant (about 1:12 in) after the short woodwind passage stampedes toward the tonic. "Sixteen Voices" is the most standard of the chorales in this set. This is an appropriate and unremarkable close to the album. From what I've heard of Dudley's film music, and now *Ancient and Modern*, I haven't quite been able to identify a distinctive voice. She may be a fan of sacred English music, new age, and jazz, but perhaps her style has yet to coalesce into some valid combination of the three.

—B.B.

Latin Jazz Suite

★ ★ ★

LALO SCHIFRIN

ALEPH RECORDS 013

6 TRACKS • 64:58

Considering the nature of the material, Lalo Schifrin's new jazz/concert work, *Latin Jazz Suite*, holds up fairly well for such a long album. The *Suite* on this recording is a live performance complete with audience applause, played by the WDR Big Band of Germany with Schifrin and some Latin guest performers: Jon Faddis, David Sanchez, Ignacio Berroa, Alex Acuña, and Marcio Doctor. Much of the music itself is dominated by straightforward rhythm section and improvisatory solo passages.

Schifrin's explicit liner notes do a good job of introducing each of the six sections of his *Latin Jazz Suite* to the lay person. The notes also include the so-called "Latin Jazz Musician's Manifesto." One of the rules codified in this magnificent charter is that the "concept of dissonance is non-existent." If only that were the case, there might have been more diversity in the material of *Latin Jazz Suite*. (Schifrin consistently promotes diversity in his liner notes.) This non-dissonance idea simply justifies the random dissonances (or soloists' accidents) in what are otherwise extremely consonant structures. There are few sections of significant dissonance in the hour-long work, several of which occur sporadically in the second movement, "Martinique." Not surprisingly, this is perhaps the finest piece on the album. It "keeps building to the point of bitonality," and though it never really gets there, these raucous, homophonic big band sections (as in 4:20 into the cut) over driving bass lines are the highlights of the album.

Each of the six sections of *Latin Jazz Suite* offers some kind of gimmick to help differentiate between the movements. However, once they get going, they all sound quite similar. The early sections of "Pampas" are the least like an excerpt of concert music and more like the Schifrin of the film world. This one in particular sounds like a Miklós Rózsa epic-jazz theme, if such a thing existed. "Fiesta" is—surprise—rhythmically driven with flamenco qualities abounding. It features exceptional solo work, especially on trumpet (around three minutes in, over the fast walking bass). While most of the solos (and there are many) are well played, they lose something on disc. Jazz solos tend to be all the more convincing when you can actually watch the performer emote in a live setting.

In "Ritual," Schifrin tries not to imitate African music, intending instead to "convey the feeling of the place." He succeeds to some

degree, but significant portions of this movement sound uncomfortably like '60s and '70s television writing (and not just Schiffrin's). By the time this track rolls around, you may get tired of hearing the same techniques over and over again. The constant rhythm section propulsion, improvisatory solo passages, and big band sound in chorus will all take their toll—even on fans like Jesus Weinstein. Once again, the gimmicks (like the key-clicking in "Ritual") may break up some of the monotony but they can't save the listener forever.

Latin Jazz Suite doesn't profess to be outlandish or original (and isn't), but a lot of time went into crafting this piece. As an album, the music loses a bit of its edge and its running time makes it a challenge to listen to in one sitting. But the performances are superb and the material holds together well considering the live recording and its difficulty. —J.W.

Shostakovich Epic Film Scores: The Maxim Trilogy, Belinsky, and Pirogov

★ ★ ★

DMITRI SHOSTAKOVICH
CITADEL CTD 88135
20 TRACKS - 78:34

Dmitri Shostakovich's film career embraced huge successes and failures, and this disc covers both extremes. Kozintsev and Trauberg's *Maxim Trilogy* (1934–39) follows a worker's progress from learning about the Bolshevik cause in 1914 to becoming head of the National Bank. With its incorrigibly upbeat hero whose Bolshevik education helps show "how the Revolution was won," the trilogy is one of the classics of socialist realism. It may not sound particularly promising, but the story proved a huge hit in the Soviet Union, and there was intense disappointment when the directors announced that third film would be the last. Shostakovich didn't contribute a massive amount of music and the 25-minute suite (compiled in 1961) was supplemented with pieces from the 1952 film *The Unforgettable Year 1919*. It's mostly bold, simple and poster-like, though there is a moment of humor when some imposing chords from Tchaikovsky's *Yevgeny Onegin* herald a charmingly lightweight and typical Shostakovich waltz. Sadly, this recording doesn't include another of the trilogy's best moments—the "Prologue," where Shostakovich overlays three folk songs to polyphonically accompany a nighttime sleigh ride.

Maxim was a high-water mark of popularity in his cinema career; the other two scores on this disc mark low points. *Pirogov* (1948) was Kozintsev's first solo effort after he and Trauberg parted company—and it wasn't even released in the West. Biopics of famous

Russians were encouraged as long as the subject was shown to be working toward the Revolution: hence this portrait of a liberal surgeon famous for his work in the Crimean War. Most of the time you'd be hard-pressed to know this was Shostakovich without being told, but the "Scene" is reminiscent of the toccata from his Eighth Symphony and the "Scherzo" is such a parody of chase music that it must be ironic.

Nineteenth-century liberal literary critic Vissarion Belinsky was the subject of Kozintsev's next film. If anything, *Belinsky* (1951) had more going against it than even *Pirogov* did. Not only was it not released in the West, but it was taken out of Kozintsev's hands. Both he and Shostakovich disowned it; 48 years later this is the music's first-ever album recording—a fact on which Citadel fails to capitalize. Perhaps befitting Belinsky's passive job, this is an introspective score. When it does flare up, it does so conventionally. This may not be Shostakovich's best music, but in the early '50s he was also writing some of his greatest concert pieces—the Preludes and Fugues and the Tenth Symphony, of which there are occasional echoes in *Belinsky*. He was likely saving his energy for these works.

All in all, this isn't a gripping disc; Shostakovich doesn't seem very interested in counterpoint, preferring block chords and simple melody and accompaniment figures. Having said that, the album has several enjoyable tracks and the music is well-played by the Belarus RTV Symphony Orchestra and Belarus State Chorus under Walter Mnatsakanov (though the chorus doesn't sound entirely convincing). It's still fascinating to hear how a great composer deals with difficult collaborations. —JOHN RILEY

Warsaw Concerto: Romantic Piano Music from the Silver Screen

★ ★ ★ ★

VARIOUS
DECCA 289 460 503-2
7 TRACKS - 67:58

Despite its subtitle, Jean-Yves Thibaudet's *Warsaw Concerto* collection has only the most tenuous connection to film. The titular piece was actually composed for a film before finding a place in the concert reper-



toire; the others are classical pieces which were used after the fact. Those appearances are duly credited, except for Shostakovich's Second Piano Concerto, which is not associated with any film on either the back cover or the liner notes. Is it included simply because its composer also wrote for films?

The liner notes strain to justify the subtitle by making the argument that concert music has been grafted onto films since the early days. While that's true enough, titling this CD "Some

of My Favorite Piano Concertos" would have been just as accurate. After all, Tchaikovsky's first concerto probably holds the record for film appearances, and it's nowhere to be found on this disc.

Since Thibaudet is backed by Vladimir Ashkenazy and the Cleveland Orchestra on some pieces and Hugo Wolff and the BBC Symphony Orchestra on others, I smell a repackaging job, which is further borne out by the multiple copyrights. Still, the performances are stunning and Thibaudet is a very gifted pianist. Rachmaninov's Rhapsody on a Theme of Paganini is perfectly balanced between the portentous and the whimsical; even its ending—which quotes from the "Dies Irae" and seems to be leading to a cataclysmic finish, only to abruptly thumb its nose—is perfectly judged. (And to think that this piece was used in *Groundhog Day*!)

Richard Addinsell's Warsaw Concerto, too, is given a splendid rendition, which seems only natural since it was written as a deliberate pastiche of Rachmaninov (reportedly Addinsell composed it surrounded by the scores to the *Rhapsody* and the second and third piano concertos).

Less praiseworthy is that in two cases only single movements are presented from larger works. This "Greatest Hits" mentality is surprising from Decca, and the performances deserve better. The Shostakovich fragment is one of the most interesting pieces I've heard from a composer who generally underwhelms me. And the liner notes' snide suggestion that hardly anyone has ever seen *Dangerous Moonlight* (aka *Suicide Squadron*), the film which produced the Warsaw Concerto, is uncalled for. As if I'd ever miss an Anton Walbrook film! And is it really any easier to track down *Brief Encounter* or *The Story of Three Loves*? —H.H.L. FSM



ERICH WOLFGANG KORNGOLD
AND BETTE DAVIS

Hollywood Gold

A Midsummer Night's Dream

★ ★ ★ ★

ERICH WOLFGANG KORNGOLD (1935)
CPO 999 449-2
26 TRACKS • 59:58

On Halloween, 1934, Erich Wolfgang Korngold arrived in Hollywood to begin work on his first film project, the befittingly supernatural *A Midsummer Night's Dream*. Korngold and director Max Reinhardt had originally planned simply to incorporate sections of Felix Mendelssohn's incidental music from a staged *Midsummer*, but ultimately they discovered that the act of film scoring called for a far more specific application of music to images.

There, in a nutshell, is the historical significance of this score: not only did it bring the great Korngold to Hollywood, but it helped to establish the language and needs of modern film scoring.

This CPO disc—which sports clear, crisp sound and an even more impressive 1997 performance by the Deutsches

Symphonie-Orchester Berlin conducted by Gerd Albrecht—proudly displays Korngold's solutions and discoveries. To match Mendelssohn's music with the screen, Korngold not only edited the existing *Midsummer* music, but he interpolated snippets of Mendelssohn's symphonies, songs, and smaller works to create a unified score that met its highly specified dramatic demands. That doesn't mean that there wasn't to be any Korngold in the mix; the composer provided some original transitional material and re-orchestrated much of the score to include such modern instruments as vibraphone and saxophone. Although the entirety of Korngold's contributions is not present on the disc, this suite is representative of the composer's fine work, which breathes a contemporary (for its time) freshness into Mendelssohn's already sturdy music.

Shakespeare's play has been musically interpreted many ways over the years. Recent incarnations have leaned toward mildly hip or Stravinsky-like neoprimitivism. The dead-on Korngold approach, however, returns the play to its fairy tale roots—it's a



work of limpid beauties which, although it lacks the bite of other settings, retains an endearing, swooning earnestness. Mendelssohn seldom conjured more picturesque settings than in his famous incidental music, and Korngold's occasionally wry interpretations give the timeworn story the exact, knowing timelessness it needed.

The vocal soloists portraying Titania, A Fairy, Demetrius, Lysander and Oberon all perform their roles without any unnecessary ornamentation, and the CD's liner notes by Korngold biographer Brendan G. Carroll are informative.

—DOUG ADAMS

Piano in Hollywood: The Classic Movie Concertos

★ ★ ★ ★

RÓZSA, WILDMAN, VARIOUS
SANTIAGO RODRIGUEZ,
FAIRFAX SYMPHONY ORCHESTRA,
CONDUCTED BY WILLIAM HUDSON
ELAN CD 82268 • 8 TRACKS • 64:25

Not that long ago, the only way to hear the Warsaw Concerto would have been on a Mantovani or Liberace LP (see *Criss Cross*, page 33). Now it's bidding fair to challenge Barber's *Adagio for Strings* as the most overexposed movie-related concert composition in recordings. Likewise, Rózsa's *Spellbound* Concerto is well-represented on disc. But once you get past those two, this CD is a treasure trove which avoids trotting out the old warhorses and pays long overdue attention to a number of under-acknowledged composers.

Consider for instance the Swedish Rhapsody by Charles Wildman. Ever hear of him? This is a lovely piece, firmly in the romantic tradition but refreshed with modern accents and orchestral colors. The shock is that this was part of a Monogram film entitled *Gypsy Fury*. (Actually it was a British film which Monogram only released. But still—Monogram!) And you probably think you've never heard of Edward Ward, but I'll bet you remember his disarming "Lullaby of the Bells," a faux folk tune he wrote for 1943's *The Phantom of the Opera* and developed into the concerto to at the film's climax. This is another robustly modern piece built on romantic foundations and a good argument for unearthing more of this "forgotten" composer's work.

Leith Stevens's name is somewhat better known, but just off the top of my head I'm damned if I can think of any film he scored besides fantasies for George Pal like *Destination Moon*. Apparently, he did something called *Night Song* and graced it with an elegantly spare concerto whose

spiky passages are moderated by sections of bittersweet musing. This is the longest of the pieces created for a film, and one which yields fresh revelations each time I play it. (The *Spellbound* Concerto was created after the fact, incorporating material from the score. In fact, it was initially an orchestral suite and not a concerto at all.)

Hubert Bath's Cornish Rhapsody is the only real dud; composed for a 1941 film called *Love Story*, it seems like a too deliberate attempt to ape the Warsaw. (Gosh! Did they have temp tracks back then?) And while I'm listing shortcomings, I have heard better renditions of the *Spellbound*. But the contributions of Wildman, Ward and Stevens—not to mention a breathless performance of the Warsaw—more than make up for those two stumbles.

For sheer exuberant fun there's Gershwin's New York Rhapsody (aka Rhapsody for Rivets), composed for the 1931 film *Delicious* and later expanded into his Second Rhapsody. And for an encore piece, Rodriguez dispenses with William Hudson and the Fairfax Symphony Orchestra to solo on Stanley Myers's fragile Cavatina from *The Deer Hunter*, a haunting finale to a

ADVENTURESOME, COURAGEOUS SOUNDTRACK DEVOTEES DIG DEEP INTO FILM MUSIC'S PAST TO BRING FORTH TREASURE.

highly memorable collection.

—HARRY H. LONG

MIKLÓS RÓZSA: Complete Work for Piano

★ ★ ★

RÓZSA

KOCH INTERNATIONAL CLASSICS

3-7435-2H1 • 30 TRACKS • 71:57

I know that this is *Film Score Monthly*, the magazine with an attitude about its chosen subject. Even so, I'm not sure I'm allowed to say this. Some taboos are just inviolable. Even in these pages, some things could get me seriously pilloried and vilified. This CD of Miklós Rózsa's solo piano music performed by Sara Davis Buechner is a bore—not as much to listen to as to write about. For one thing, it sounds nothing like Miklós Rózsa. The pounding rhythms, sinuous melodies, open-

fifth harmonics and dissonances which can make your fillings vibrate—around which wondrous prose poems can be woven—are mostly absent. This music is so surprisingly delicate that I was reminded of Chopin.

Part of the problem may be that I already have two pieces here in their orchestral transcriptions, so I'm used to hearing them sound a bit more full-bodied. I suspect that anyone whose knowledge of Rózsa is based primarily on the film scores or the larger symphonic works will find this collection bland at first blush, although those who've heard the gauzy suite from *Lydia* (included on Citadel's recently re-released *The Private Files of J. Edgar Hoover*) will have some idea what to expect. There's nothing inherently wrong with that, but when I try to write about it I sound, well, take a gander at my first attempt:

"Repeated and closer listening is definitely in order for this CD. Stripped to a single instru-

(continued on page 37)

THE BEST OF EVERYTHING

National Public Radio: Milestones of the Millennium: Music in Film

★ ★ ★ ★

VARIOUS

SONY CLASSICAL SMK 60991

20 TRACKS • 79:25

With the onset of 2000, everyone wants to ride the hype with a "best of" collection. Sony Classical and "Performance Today" from National Public Radio are pitching in with the *Milestones of the Millennium* series of classical music albums. While any film score fan knows that squeezing the best of a hundred years of music, much less a thousand, onto one CD is near impossible, Sony and NPR have produced an excellent CD packed with some of the highlights of the millennium's cinematic musical tradition.

Most of the cues are re-recordings but are from the best available sources. The album opens with a stupendous rendition of "Robin Hood and his Merry Men" from Korngold's *Adventures of Robin Hood* by the London Symphony Orchestra, conducted by John Williams in a 1996 recording. This is followed by another LSO perfor-

mance with Mstislav Rostropovich conducting Prokofiev's *Alexander Nevsky*.

The title theme to David Raksin's *Laura* is presented in a recording from a 1963 concert by the Hollywood Bowl Symphony Orchestra in which several prominent composers conducted their own work. Five other pieces from the concert are included on this album: "Conquest" from *Captain from Castille* (Newman), a suite from *A Place in the Sun* (Waxman), the theme to *High Noon* (Tiomkin), the "Parade of the Charioteers" from *Ben-Hur* (Rózsa), and a previously unreleased suite from *The Magnificent Seven* (Bernstein). I prefer the original *Magnificent Seven* recording to this faster-tempo concert performance, but the 36-year-old stereo recordings are clear, crisp and enjoyable. The sound only falters on two tracks, the "Prelude" of Leonard Rosenman's *East of Eden* and "Working on the Bridge" from Malcolm Arnold's *Bridge on the River Kwai*, both taken from the original mono recordings. Despite the technical limitations of the sources, the transfers are excellent.

John Barry is featured with two original recordings, themes from *The Lion in Winter*



and *Dances with Wolves*. Bernard Herrmann also received two nods from the album producers, with re-recordings of the "Prelude" to *Vertigo* and the infamous murder music from *Psycho*. A 1997 re-recording of Nino Rota's *8 1/2*, Leonard Bernstein helming the New York Philharmonic to *On the Waterfront* in 1960, and Aaron Copland

conducting his own *Red Pony* in 1972 also make the cut. John Williams is inducted with his theme to *Star Wars* from the Skywalker Symphony recording. However, the inclusion of his "Imperial March" from the same session is dubious. The 1990 album was a Sony release, as was James Horner's *Titanic* score, represented here by "Leaving Port." With limited space on a single CD, tracks could have been reserved for more significant works from composers like Morricone, Goldsmith, Mancini or Steiner.

Still, the album represents film score history well, hitting several genres on its way from the golden age to the modern blockbuster. It is an excellent sampler album for film score beginners, fans looking to expand their horizons, or just someone looking for good road-trip music. Reasonably priced, this disc is ready to go.

—TIM KURKOSKI

SEVENTIES SILVER

The Missouri Breaks

★ ★ ★

JOHN WILLIAMS (1976)

RYKODISC RCD 10748

16 TRACKS - 44:19

Arthur Penn's *The Missouri Breaks* stars Jack Nicholson and Marlon Brando and boasts a diverse and entertaining score by John Williams—but don't expect *Star Wars*. The music is unified by the recurring love theme and subsidiary motives but most importantly by its instrumentation. Williams makes fine use of a limited ensemble which includes electric bass guitar, harmonica, bass harmonica, banjo, electric keyboards and percussion (among others). While the instrumentation in the score is tight, the stylistic choices are all over the place. Williams incorporates elements of folk, saloon, hoe-down, baroque, and pop/blues music. He also writes a great deal of soloistic material (notably for harmonica and banjo) which brings the score to an even more intimate level than the small orchestra he employs.

While the album offers a wealth of material to listen to, there are several tracks that warrant highest marks. The opening of "The Arrival of the Rustlers" reminds the listener

track eventually degenerates into a low-end-piano- and percussion-driven suspense sequence, but the harpsichord idea does recur. (At 2:30 in the track, a slightly detuned piano enters and ends up sounding amusingly like John Carpenter's *Halloween*.)

Despite these high points, the score suffers from a lack of color changes. The rapid shifts in style make it seem a bit cluttered and not entirely appropriate for the "integrity" of a western. Williams's love theme for Nicholson and Kathleen Lloyd borders on goat cheese and is often laughable. However, the score overall is well-written, exceptionally recorded and worth hearing. The *Missouri Breaks* LP was famous for great audiophile sound, but this release has bonus film version tracks, not to mention excellent liner notes from FSM's own Jeff Bond.

—JESUS WEINSTEIN

A Bridge Too Far

★ ★ ★

JOHN ADDISON (1977)

RYKODISC RCD 10746

16 TRACKS - 38:06

Richard Attenborough's *A Bridge Too Far* focused on the failed Operation Market Garden of 1944. John Addison, a veteran who was himself involved in this operation, was called upon to write the score. Addison's music is a rousing work that plays up the irony of the film with great skill. While the liner notes indicate that it is based on three themes, the entire score is essentially monothematic.

The music is broken down by Richard Attenborough in the original album liner notes (included in the new, very thorough notes by Richard Ashton). He indicates three themes that pervade

the film, one conveying "the tragic stoicism of the Dutch people," another representing the paratroopers, and a third theme acting as the "XXX Corps" March. In actuality these themes are one. The theme in its purest form employs a melody which begins and focuses on the second scale degree before sequencing about the circle of fifths. This version of the theme is set in a grandiose "Hooray for Hollywood" style that plays directly against the horror of the unfolding story. The second version of the theme uses the same basic melody but with minor harmonic alterations and severe changes in orchestration and performance. This somber version, as in "Human Roadblock," is probably the most effective version of the theme. Finally, the theme also acts as a standard march. The march melody is

slightly different, beginning with an ascending first inversion tonic major triad and eventually sequencing much the way the original version of the theme does in its B section.

The theme in its "Hooray for Hollywood" guise is unimpressive as a stand-alone piece. It is loaded with clichéd elements and sounds almost circus-like. While appropriate as an ironic approach, one has to wonder exactly how ironic Addison intended this majestic carnival material to be.

The sentimental version of the theme works well as a lament for the Dutch civilians and for setting a somber tone in general. Most importantly, it does this without seeming melodramatic. The theme, while simple, is helped by effective sequencing that breaks up the predictability of the phrasing. The march itself is ridden with clichés, but they are less distracting here, likely due to the fact that the mind more easily connects a standard military march than a royal extravaganza to this type of film.

The score's strength lies in Addison's ability to milk his theme for all its worth. Starting around track 4, the listener realizes how effectively Addison is taking the various elements of the march and processional and using them as underscore. He also breaks down the melody into its key components and varies them as the score progresses. Such technique not only helps the film make sense but also gives the score cohesion on its own. Addison also contrasts his dynamic march pieces with more soloistic cues, as in "Hospital Tent." The previously mentioned "Human Roadblock" features fine soloistic writing similar in many ways to the sentimental side of what has come to be known as the Morricone style.

Addison's treatment of *A Bridge Too Far* is an effective piece of work. Most of his intentions can be easily followed and those that are intended to be ironic are clarified in the illuminating liner notes. Separated from the film, the music is mildly entertaining. While the structured, concert-like tracks are well written, they become tiresome. However, the more incidental underscore is maintained at a higher level throughout, most notably in tracks 3, 11, and 12.

—J.W.

Heaven's Gate

★ ★

DAVID MANSFIELD (1980)

RYKODISC RCD 10749

25 TRACKS - 54:43

The music used to score Michael Cimino's *Heaven's Gate* is a set of dry folk arrangements and adaptations by David Mansfield. Thus, listening to the album is more like listening to a compilation of traditional folk music than to an underscore. Mansfield's arrangements are also for an



that despite the orchestrations and varying styles he is still listening to Williams. "The Train Robbery" is a rollicking piece emphasizing banjo, percussion, piano and harmonica. It alternates between sections that sound perfectly natural with this orchestration (saloon music) and parts that seem awkward and better suited to a larger orchestra.

"Bizarre Wake" is harmonically and motivically simple but also less predictable. The arpeggiations in the electric harpsichords and celesta create a neo-baroque quality. At first, the harmony rocks back and forth over a half step before moving onward in a faster harmonic rhythm. "The Chase" starts out like a rondeau with another recurring descending arpeggiation in electric harpsichord interrupted by various gestures in the percussion. The

extremely limited ensemble ("limited" sometimes mistaken for the euphemistic "intimate") and whatever dramatic contexts they take on when pasted on the film are all but lost on this CD.

The idea of using folk-source music for a movie score is not inherently flawed. Some movies are strong enough that they do not require music to supply drama. These films use music to establish time and place or break up the boredom of prolonged silence. While *Heaven's Gate* might have benefited from some degree of dramatic underscore, Cimino opted for the more pretentious approach, lacing his film with predominantly European folk material arranged mainly for guitar, mandolin and solo string instruments. Mansfield emphasizes in the liner notes how interesting it was that the "whole direction of the score changed" as they started removing orchestral temp tracks and replacing them with his folk arrangements. John Williams had been originally slated to score the film but had to back out.

Mansfield's arrangements range from the ever popular "Blue Danube" to "The Battle Hymn of the Republic" (both solo guitar renditions) to less-known folk tunes like "Slow Water." The colors and simple folk elements Mansfield employs get exceptionally dull as the album plays out—not only in the first half-hour of the disc but also in the 21 minutes of bonus tracks generously included for die-hard folk fanatics. These bonus tracks do clarify a few things about the score. First of all, they confirm Mansfield's intention to emphasize the "Slow Water" folk tune as a unifying theme in the film. His arrangements of this melody are more frequent and more varied than of any other on the album. Also, the use of string orchestra is more prominent in the bonus tracks, especially refreshing considering the high volume of plucking and strumming going on in the less-resonant body of the score. Finally, "Champion's Death" is about as close to underscore as Mansfield gets in *Heaven's Gate*. As it is, the track is short and awkward.

The liner notes by Bruce Lawton offer a good deal of information about the way this score came to be. Mansfield's quotes provide insight on how the concept was approved and how he went about compiling and arranging the material. But, despite some of his general indications, virtually none of Mansfield's cues are arranged as underscore. They feature regular phrasing, basic folk elements and resolutions as self-contained pieces of music. There is little to indicate dramatic change in a scene within any given cue. Therefore, a listener looking to recall dramatic elements of the film will be disappointed by this album. However, a true fan of the film or of folk guitar music might be more forgiving and could perhaps find more of a dramatic—or at least nostalgic—connection.

—J.W. **FSM**

RÓZSA *(continued from page 35)*

ment, the sources of Rózsa's inspirations are easier to analyze. No matter how distinctive Rózsa's music is (and there is no mistaking his work for that of anyone else in either film or concert circles), he did not spring, fully formed, from his father's head. Like any other composer, his work is an amalgam of influences he grew up with and of those which were emerging as he found his way.

"So why be surprised by a trace of Chopin, who after all was from neighboring Poland

Hollywood Gold

and (like Rózsa) emigrated to Paris? Rózsa even created music in Chopin's style for *A Song to Remember*, so he apparently felt some affinity for the composer. During his student days Rózsa championed the works of both Kodály and Bartók who were then still quite controversial (an early Bartók composition, Kossuth, backs up the Concerto for Orchestra on a recently released Philips CD conducted

Includes exclusive versions of two tracks featured in the Stanley Kubrick film *Eyes Wide Shut*

J O C E L Y N P o o k



**f.p.o. strip in
supplied film**



F L o o D

AOL Keyword: Virgin Records www.virginrecords.com
©1999 Virgin Records Ltd.

Hollywood Gold

by Ivan Fischer; it could almost be mistaken for Rózsa's work). Rózsa may not have chosen to follow their lead completely, but their work formed part of his musical thinking. They are a stronger presence in his orchestral writing, but their ghosts hover here as well." Blah, blah, blah!

I sound like an old college professor, and you know what happens when academics get hold of something. They squeeze all the fun out of it. Look what they've done to twelve-tone music. This CD is fun in a subtle way—more along the lines of chardonnay and canapés than a keg and some pretzels—but fun nonetheless. Underneath his breathtakingly modern orchestral colors, Rózsa's composition was really quite traditional. And solo piano brought out his reflective side; only rarely, as in the finale to the *Sonate für Klavier*, does he let loose with a rip-snorter.

Certainly Rózsa could have utilized his dissonances and open fifths on the piano had he wanted to. Since he didn't, these pieces, for the most part, are a nostalgic backward glance at the romantic tradition: light, lovely and unlikely to set your pulse racing dangerously. If you want your music to beat you continuously over the head, go buy *The Mummy*.

—H.H.L.

Devotion



ERICH WOLFGANG KORNGOLD

MARCO POLO 8.225038

16 TRACKS - 69:40

Mr. Skeffington



FRANZ WAXMAN

MARCO POLO 8.225037

17 TRACKS - 62:57

Conductor William Stromberg (with the Moscow Symphony Orchestra) and reconstructionist John Morgan return once again to one of film music's most gilded ages, the early 1940s and the rich musical output of the famed Warner Bros. studio. While Erich Wolfgang Korngold scored some of Warner's finest films of this era, *Devotion* is not one of them. The 1943 film is such a fictionalized biography of the British literary family, the Brontës, that one critic suggested calling it *Distortion*. But as always, Korngold rose to the occasion, creating an atmospheric symphonic score which far transcends the melodramatic screenplay. The film focuses on Charlotte and Emily Brontë, whose novels inspired two other classic scores, Herrmann's *Jane Eyre*

and Newman's *Wuthering Heights*; one of the more curious coincidences in film music (described in the liner notes) is the resemblance between Newman's "Cathy" theme from *Wuthering Heights* and Korngold's theme for Emily Brontë in *Devotion*.

Korngold (who emigrated to Hollywood in 1934) is perhaps the major Hollywood link to the early-20th-century European classical tradition. As such he influenced the sound of American film music for over a decade, creating a stirring symphonic style which was avidly revived with the release of *Star Wars* in 1977. In *Devotion* we have a peak Korngold, fusing the epic Germanic tradition of Wagner and Richard Strauss with the atmospheric French impressionism of Debussy, while somehow managing to emerge as unmistakably Korngold. The main title opens with a Gothic-brass passage suggesting the wild moors of Emily's *Wuthering Heights*, but soon segues into the haunting main theme, one of Korngold's greatest and most expansive melodies. The track closes with more lyrical atmosphere music in a somewhat exotic (for Yorkshire) mode.

The rest of the profuse score is composed of variously developed character motifs, all revolving around the haunting main theme. Set pieces such as "The Moors," with impressionistic whole-tone passages laced with harp, the scherzo-like "London Montage," and a dramatic and recurrent dream sequence are all classic Korngold orchestral showpieces. Anyone unfamiliar with Korngold's lush and accessible style will surely be impressed with this disc, and even those already devoted to the unique music of this Hollywood master will find this beautiful and lovingly produced reconstruction a revelation.

Franz Waxman might be called the John Huston of film composers. Huston was a director famous for never repeating himself in incongruously varied films which ranged from *The Maltese Falcon* and *The Misfits* to *Moby Dick* and *The Bible*. Likewise Waxman, whose American career began with *Bride of Frankenstein* in 1935, seldom repeated himself, composing always fresh scores ranging from *The Invisible Ray* and *Rebecca* to *The Furies*, *My Geisha* and *Peyton Place*, among many others. Aside from his period at Warner Bros., Waxman worked at most major Hollywood studios during his prolific career, while still managing to compose concert works.

He also founded the Los Angeles International Music Festival for which he conducted the key contemporary music of the era. In short, Waxman could do just about anything, and in his score for Warner's 1944 *Mr. Skeffington* he just about does.

Never having seen the film, I experimented listening to the new complete CD without following the descriptive notes. Interesting. The film that emerged in mind's eye was anything but a Bette Davis melodrama (which Leonard Maltin calls a "grand soap opera spanning several decades of NY life from 1914 onward"), the music by turns suggesting an epic, an action thriller, a horror movie, a fantasy, and sometimes even a Davis period-melodrama. This is not to say *Skeffington* is not a fascinating score. It most emphatically is, and Waxman chose to meet the demands of the film and its period shifts and montage sequences with a virtuoso assortment of styles and techniques, similar in mode to Herrmann's *Citizen Kane*. (This *Kane* influence is especially notable in the opening "Suitors" variations.) Track 3 is entitled "Trippy," an apt description of the score as a whole.

The *Skeffington* score (which intermittently features solo electric violin) revolves around two main themes: a Viennese-flavored tune suggestive of Cole Porter's "All Through the Night" for Davis, and a modal melody for strings and harp in a moody Vaughan Williams pastoral mode for Skeffington himself. While much of the score is in a quixotic mode, there are gorgeous self-contained cues such as the mystical "A Happy Event" and the aching "Faded Beauty" (in an almost Alban Bergian mode). Waxman does not have the instantly identifiable personal style of a Korngold, North, or Rózsa. Rather, he is a consummate, versatile craftsman who fuses accessible, often exquisite melodies with a broad musical vocabulary drawn from the best of 20th-century concert music. I would place him among the top five studio era composers of all time. Each of his scores is a varied musical experience of the highest quality and interest. Though a bit off-beat, *Mr. Skeffington* is no exception, and the sound and orchestrations are both superb.

—ROSS CARE
FSM



Our Feature Selection

The Flim-Flam Man/A Girl Named Sooner Two Complete Jerry Goldsmith Scores!

This new CD presents two complete Goldsmith outings in the gentle Americana vein which has always brought forth the composer's most tender and heartfelt writing. *The Flim-Flam Man* tells the story of a veteran Southern con man and his escapades. The score was previously available only in excerpts on a limited tribute CD, but this release is complete, in stereo, with all of the instrumentation and "sweeteners" intact. *A Girl Named Sooner* is cut from a similar cloth (presented in clean mono) making a breezy, heartwarming duo. **\$19.95**



Check Your Order

We're updating our website, www.filmscoremonthly.com, to include full tracking capabilities where you can check your order and subscription status. The site will also remember your information (with your permission) for future reference, so you can save time when ordering. Thanks for your support!

music exclusive to FSM!



Rio Conchos Complete Jerry Goldsmith Western Score!

Jerry Goldsmith came into his own as a creator of thrilling western scores with 1964's *Rio Conchos*, a tuneful work that is at times spare and folksy, at others savage and explosive. In many ways it is the prototype for the aggressive action music for which the composer has become famous, but it also probes the psychology of the story with constant melody. This is the first release of the original film recording of *Rio Conchos*, complete in mono (54:58) with bonus tracks of a vocal version of the theme (2:36) plus six tracks repeated in newly mixed stereo (19:43). **\$19.95**



All About Eve/ Leave Her to Heaven Two Alfred Newman Classics!

FSM dives headfirst into the voluminous legacy of Alfred Newman with this doubleheader restoration of *All About Eve* (1950) and *Leave Her to Heaven* (1945). *All About Eve* is Newman's tribute to the theater world and sympathetic underscoring of the Academy Award-winning film's sharp-tongued women; *Leave Her to Heaven* is his brief but potent score to the Gene Tierney-starring noir tale of love and murderous obsession. It's terrific! **\$19.95**

The Comancheros The Complete Elmer Bernstein Western Score!

This 1961 film marked Elmer Bernstein's first of many famous western scores for John Wayne: a rousing, melodic Hollywood western with a dynamite main theme—sort of "The Magnificent Eight"—plus classic moments of quiet reflection and cascading Indian attacks. The score has been remixed in its entirety in stereo-phonicsound from the 20th Century-Fox archives. **\$19.95**



Prince of Foxes The Unreleased Alfred Newman Adventure Score!

This 1949 Tyrone Power/Orson Welles costume epic boasts Alfred Newman's arguably greatest achievement at 20th Century-Fox: a colorful, rollicking score capturing the spiritual renewal of the Renaissance, yet conjuring up the evil inherent in all tyrants. It's adventurous, spirited and darkly atmospheric, with a vintage Newman love theme. The CD features the score remixed to stereo, with several unused cues. **\$19.95**

Monte Walsh John Barry's First Western Score!

Two decades before *Dances with Wolves*, Barry scored this 1970 character study of aging cowboys (Lee Marvin and Jack Palance) with his impeccable melodic touch. The score (never before released) features a title song performed by Mama Cass, beautiful lyrical moments, a thun-



derous mustang-herding cue, and a dash of 007. Also included are outtakes, source music, and the 45-rpm single recording of "The Good Times Are Coming." **\$19.95**

Prince Valiant The Classic Adventure Score by Franz Waxman!

Prince Valiant (1954) is a stirring knights-and-adventure work in the classic tradition of *The Adventures of Robin Hood* and *Star Wars*. It features a dynamite set of themes and variations for the hero, princess, villain, mentor (sound familiar?) in a stirring symphonic setting. The CD includes the complete score as it survives today, newly remixed from the 20th Century-Fox archives in good stereo-phonicsound with bonus tracks. It's our first Golden Age Classic! **\$19.95**



Patton/The Flight of the Phoenix Classic Jerry Goldsmith war soundtrack plus rare Frank DeVol adventure score together on one CD!

Jerry Goldsmith's *Patton* (1970) is a brilliant definition of General Patton, from the jaunty Patton march to the echoplexed trumpet triplets that conjure up the ghosts of an ancient, martial past. Previous albums have been re-recordings; this is the original film soundtrack. *The Flight of the Phoenix* (1965) is a superb adventure film about a cargo plane that crashes in the Sahara desert. Frank DeVol's rousing, kinetic score melodically delineates the film's

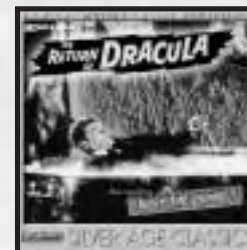


sharply drawn conflicts and the characters' struggle against the encroaching threat of the desert. **\$19.95**



100 Rifles Original soundtrack by Jerry Goldsmith Never before released!

100 Rifles (1969) is Jerry Goldsmith's most outrageous western score, featuring bellicose brass, wild percussion and melodic Mexican nuggets. The CD features the score twice: in newly remixed stereo and in the mono mix originally made for the film. It's an audacious, rip-roaring hunk of Mexican adventure, never before available. You're gonna love it! **\$19.95**



The Return of Dracula Gerald Fried 2CD set also including I Bury the Living, The Cabinet of Caligari and Mark of the Vampire.

From the composer of *Star Trek*'s "Amok Time" and "Catspaw" comes this historic 2CD set of four of his early horror scores: *The Return of Dracula* (1958) is based on the Dies Irae, *I Bury the Living* (1958)

Welcome to the FSM Marketplace!

We're pleased to offer hard-to-find, unusual soundtrack-related products, including:

Exclusive CDs
Books for music lovers
Books for composers
One-of-a-kind collectables

To order, call toll free
1-888-345-6335,
mail or fax the handy form
between pages 40-41,
or visit our
secure server online at
www.filmscoremonthly.com

music exclusive to FSM!

features creepy harpsichord, *The Cabinet of Caligari* (1962) has a beautiful, romantic theme, and *Mark of the Vampire* (1957) recalls Fried's score for Stanley Kubrick's *The Killing*. 24 pg. booklet.

\$29.95

(Shipping charges are same as for a single CD)



Fantastic Voyage The Complete Unreleased Score by Leonard Rosenman!

Fantastic Voyage is the classic 1966 science fiction movie which follows a miniaturized surgical team inside the human body. The score by Leonard Rosenman (composer of *Lord of the Rings*, *East of Eden* and *Star Trek IV*) is one of his most famous and has never been available in any form. It is a powerful, modern orchestral work with breathtaking musical colors, presented here in complete form, in stereo.

\$19.95



The Poseidon Adventure/ The Paper Chase Original unreleased soundtracks by John Williams!

The Poseidon Adventure is the classic 1972 Irwin Allen disaster movie, with a stunning title theme and suspenseful interior passages. *The Paper Chase* is the acclaimed 1973 comedy drama about Harvard law students, with music ranging from a light pop love theme to Baroque adaptations to the haunting "Passing of Wisdom." Also includes Americana 6-min. main title to *Conrack* (1974).

\$19.95

Stagecoach/The Loner Original soundtracks by Jerry Goldsmith!

Stagecoach is the 1966 remake of the John Ford western. The Mainstream CD is a re-recording; this CD is the first release of the original soundtrack, as conducted by the composer. *The Loner* is Goldsmith's complete contribution to the 1965 western TV series by Rod Serling (sounds like *Rio Conchos*): main and end titles and two episode scores.

\$19.95



Warner Home Video has led the way in recent years for video restoration with elaborate laserdisc, DVD and videocassette box sets of the studio's most famous films. The company has also produced soundtrack CDs available to the public only within the larger video packages—until now. FSM has acquired copies of the following CDs to sell via direct mail only to our readers.



The Wild Bunch Restored edition. Limited availability courtesy Warner Home Video!

The classic Jerry Fielding score, in brilliant stereo, to the 1969 Sam Peckinpah western. The 76-minute CD was meticulously restored and remixed by Nick Redman for inclusion only with the 1997 laserdisc of the film; FSM has obtained a limited number of discs to be sold exclusively through the magazine.

\$19.95



Enter the Dragon The Complete Lalo Schifrin '70s Slugfest!

Bruce Lee's most famous film introduced him to mainstream American audiences and cemented his superstar status. Lalo Schifrin scored this 1973 adventure with his greatest fusion of funky backbeats, catchy melodies, screaming orchestra

and wild percussion. It is the ultimate combination of symphonic fury with crazy '70s solos. A short CD was released in Japan; this newly remixed and remastered disc features the complete score (57:14) in chronological order.

\$19.95



The Exorcist The Classic Horror Soundtrack!

William Friedkin's 1973 thriller of demonic possession is arguably the scariest film of all time, and it was enhanced by these frightening, avant garde compositions by Penderecki, Webern, Henze and other modernist composers. This CD also includes all of the rejected music (14:14) which Lalo Schifrin recorded for the film—never before heard! (Regrettably, "Tubular Bells" & "Night of the Electric Insects" are omitted from the disc.)

\$19.95

music from Retrograde!



The Taking of Pelham 1-2-3 First time anywhere!

David Shire's classic '70s 12-tone jazz/funk for the 1974 subway hostage thriller. Part disaster movie, part gritty cop thriller, Shire's fat bass ostinatos and creepy suspense cues glue it all together. A sensational, driving, pulsating score in a class by itself. New packaging; liner notes by Doug Adams.

\$16.95

Deadfall Catch John Barry '60s Vibe!

First time on CD! John Barry scored this 1968 Bryan Forbes thriller in the midst of his most creative period of the '60s. It features his 14-minute guitar concerto, "Romance for Guitar and Orchestra," performed by Renata Tarrago and the London Philharmonic; the title song "My Love Has Two Faces" performed by Shirley

Join the Classics Charter Club

Step to the front of the line! Send us your name, address and credit card info (VISA, MasterCard or AmEx), and we will automatically send each CD upon release. You can return any disc for a full refund or credit within 30 days. Each CD costs \$19.95 plus shipping (\$3 U.S./Canada, or \$5 rest of world); no charges until shipping.

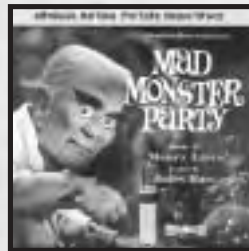
- Pre-order A** Send me everything!
- Pre-order B** Send me each Silver Age CD for \$19.95.
- Pre-order C** Send me each Golden Age CD for \$19.95.

To order multiple copies of releases (up to six each), just write how many copies you want on the form between pages 40-41.



Bassey ("Goldfinger"), plus two never-before-heard alternate versions of same (vocal by Malcolm Roberts and instrumental); and vintage, dramatic Barry underscore. Liner notes by Jon Burlingame.

\$16.95



Mad Monster Party 30th Anniversary Collector's Edition!

From Rankin/Bass, the creators of TV's *Rudolph the Red-Nosed Reindeer*, comes the original soundtrack to *Mad Monster Party*. The jazzy score by composer Maury Laws, with lyrics by Jules Bass, features the vocal talents of Boris Karloff, Phyllis Diller, Ethel Ennis and Gale Garnett. The deluxe package includes a 16-page color booklet with dozens of never-before published photographs and concept drawings by Mad Magazine alumnus Jack Davis and Don Duga. A wacky and fun blast from the past!

\$16.95

watch what you listen to



Basil Poledouris: His Life and Music

An intimate visit with the composer of *Conan the Barbarian*, *Big Wednesday*, *Free Willy*, *Starship Troopers* and *Lonesome Dove*. Take a tour of his work and lifestyle—in his own words—from his methods of composing to his love of sailing and the sea. The video runs 50 minutes and includes footage of Basil conducting and at work on synthesizer mock-ups of *Starship Troopers*, as well as dozens of behind-the-scenes and family photos, and special appearances by wife Bobbie Poledouris and daughter Zoë. Discover the man behind the music, in a close-up way you'll never see on commercial TV, or experience in print.

New Reduced Price!
NTSC (U.S. Format) **\$19.95**
PAL (European Format) **\$19.95**



TO ORDER: Call Toll Free 1-888-345-6335 • Overseas 1-310-253-9598 • Fax 1-310-253-9588 • Online www.filmscoremonthly.com

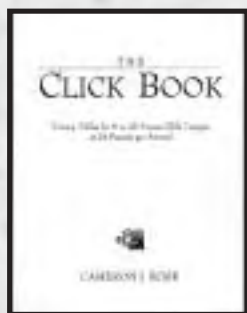
books for composers



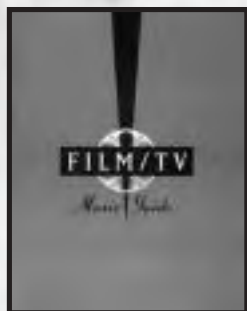
NEW! Getting the Best Score for Your Film: A Filmmakers' Guide to Music Scoring by David Bell

Respected television composer David Bell wrote this book in 1994 to help producers and directors get the most out of film music. It's aimed at filmmakers, but also provides useful professional information to composers and musicians—or any fan interested in the process. Topics include spotting, communicating, recording, budgeting and licensing, with explanations of the various personnel and entities involved in each; also included are lists of agents, clearance companies, glossary terms and resources.

Published by Silman-James Press, 112 pp., softcover. **\$12.95**



The Click Book
Comprehensive Timing Tables for Synchronizing Music to Film
Created by USC student and composer **Cameron Rose**. Click-tempo tables for 6-0 through 32-0 frame click-tempos (6-0, 6-1, 6-2, etc.)... Each timing table covers beat 1 to beat 999 at the given click-tempo... Large, bold, easy-to-read click-tempo values and equivalent metronomic values at the top of each page... Timing, frame and footage breakdowns for rhythmic subdivisions within each click-tempo—including compound meters... Listing and tutorial of standard timing-conversion formulas for 24 fps film speed... Tutorial in SMPTE-to-Absolute time conversion... Frames-to-Seconds conversion tables for U.S. and European film and video speeds.



430 pp. Price is the industry standard for click books; this one gives more value for money!
\$149.95

1999 Film/TV Music Guide From the Music Business Registry

Is your career worth investing \$95? Contains exhaustive directories of record labels, music publishers, film/TV music depts., music supervisors, music editors, composer representatives, composers, clearance companies, recording studios, performing rights societies, and music libraries—names, addresses, contact numbers.

\$94.95

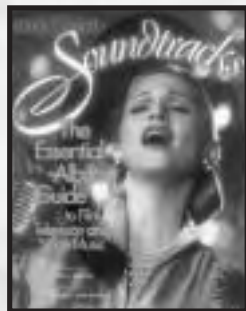
books for music lovers



U.S. Soundtracks on CD: Scores for Motion Pictures and Television 1985-1999 Price Guide

by Robert L. Smith

FSM's market-standard price guide is back with a new-look second edition, featuring over 2,400 listings of album titles with composers, label numbers, special collectible information and—most of all—estimated values. The listings are annotated to help collectors differentiate between originals and reissues, commercial albums and rare promos. Find out what's out there, what your prized rarities are worth, and how much you should expect to spend to fill out your collection. Author Robert L. Smith also surveys the present state of the market and provides a checklist for the top 50 collectible CDs. Published by Vineyard Haven LLC, 154 pp., softcover. **\$17.95**



MusicHound Soundtracks: The Essential Album Guide to Film, Television and Stage Music Edited by Didier C. Deutsch, Forewords by Lukas Kendall and Julia Michels

If you liked VideoHound's Soundtracks, you'll love this expanded second edition, featuring over 3,000 capsule reviews of soundtrack CDs—including compilations, shows and song collections. Many of the reviews are by FSM's regular contributors: Jeff Bond, Lukas Kendall, Andy Dursin, Daniel Schweiger, Paul MacLean. There are also helpful cross-indexes, lists of soundtrack-related websites, stores, record labels and publications, and composer interview snippets culled from FSM. It's the ultimate guide to every soundtrack under the sun. Published by Visible Ink Press, 872 pp., softcover. **\$24.95**



Music from the Movies: 2nd Edition by Tony Thomas

This was the original film music book (from 1971), the "alpha" from which all others followed, telling the stories of Hollywood's most successful—if hitherto unknown—composers. This updated edition came out in 1997, shortly before the author's death. Composers covered (many with photos) are Stothart, V. Young, Green, Newman, Tiomkin, Waxman, Kaper, Rózsa, Steiner, Korngold, Herrmann, Friedhofer, Raksin, Antheil, Thompson, Copland, North, Bernstein, Dunning, Rosenman, Goldsmith, Mancini, Schifrin, Scott, Shire, Broughton and Poledouris. Published by Silman-James Press, 330 pp., softcover. **\$19.95**

The Score: Interviews with Film Composers by Michael Schelle

Some of FSM's best-ever features have been the interviews with film composers—the question-and-answer format gives the reader a sense of the personality involved. The Score (1999) is in that conversational tradition, featuring lengthy transcripts with Barry, Bernstein, Blanchard, Broughton, Chihara, Corigliano, Howard, Isham, Licht, McNeely, T. Newman, Shaiman, Shore, Walker and C. Young. The author is himself a composer, and the conversations, while not wholly technical, pry deeply and precisely into the composers' ideas. Published by Silman-James Press, 432 pp., softcover. **\$19.95**



The Album Cover Art of Soundtracks

by Frank Lastfelder & Stefan Kassel,
Foreword by Saul Bass

This 1997 coffee table book is a stunning collection of soundtrack LP covers. From paintings to photographs to designs, from westerns to blaxploitation to sexploitation, it's a gorgeous dossier of vivid artwork, with covers both ubiquitous and rare. The book is sized like an LP jacket (12" by 12"), allowing many of the best covers to be reproduced full-scale. Take a trip down memory lane, or experience these powerful images for the first time. This German-published book originally sold for \$29.95—it's now out-of-print, to boot, but we have obtained a limited number of copies for our faithful readers. Published by Edition Olms AG Zürich, 128 pp., full color, softcover. **\$24.95**

The Music of Star Trek: Profiles in Style by Jeff Bond

This is the first-ever history of *Star Trek* soundtracks, from the original series to the movies to the new incarnations, by FSM's own Jeff Bond, with a foreword by *Star Trek II* and *VI* director Nicholas Meyer. Featured are interviews with composers Jerry Goldsmith, Alexander Courage, Fred

FSM marketplace

Want to give to a friend?



We are happy to accept gift orders and send them to whomever you please, complete with your message and identification. Please write on the order form or a separate piece of paper the name and address of the gift recipient, and any note we should include.

Maybe Grandma isn't dying to hear *Fantastic Voyage*, but there has to be a fellow fan in your life who would groove to one of our exclusive albums... and come to think of it, maybe *All About Eve* is Grandma's favorite film? We're standing by for your order!

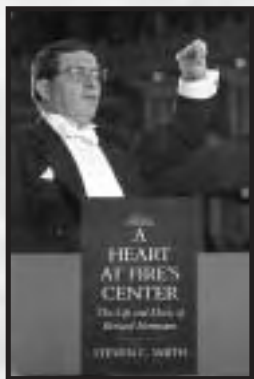
SPECIAL SUBSCRIPTION OFFER: Give a friend a gift subscription and we'll extend your subscription with 3 FREE issues!

Offer expires February 15, 2000



Steiner, Gerald Fried, Leonard Rosenman, Cliff Eidelman, Dennis McCarthy, Ron Jones, Jay Chattaway, David Bell, Paul Baillargeon; producer Robert Justman; and music editor Gerry Sackman.

The book also contains an up-to-date, complete list of every score written for all four TV series; a guide to understanding how certain shows were tracked and credited; Classic *Trek* manuscript excerpts from Fred Steiner, Gerald Fried, Sol Kaplan and George Duning (in their own hand); and complete cue sheets from selected episodes and films. Published by Lone Eagle Publishing. 224 pages, softcover, illustrated. **\$17.95**



A Heart at Fire's Center: The Life and Music of Bernard Herrmann

by Steven C. Smith
Bernard Herrmann (1911-1975) stands as a towering figure in film music: not only was he the most influential film composer of all time, who scored such classic films as *Citizen Kane*, *Vertigo*, *Psycho* and *Taxi Driver*, but he was an irascible, passionate personality famous for his temper and outbursts. This 1991 book is the definitive biography of the legendary composer, covering his film, television, radio and concert work as well as his personal life: from his beginnings in New York City through his three marriages and many professional associations.

This book is actually still in-print, but it can be hard to find. It is a brilliant illumination of the musician and the man and probably the best film composer biography ever written.

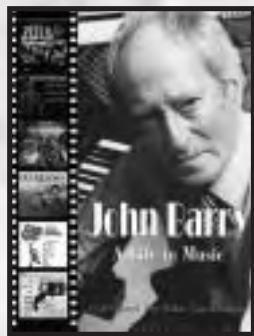
Published by University of California Press. 416 pp., hardcover. **\$39.95**

U.S. Exclusive—Only from FSM John Barry: A Life in Music

by Geoff Leonard, Pete Walker and Gareth Bramley
This 8.5" by 10.75" tome is a definitive history of John Barry's music and career, from his earliest days as a British rock and roller to his most recent films and London concert. It is not a personal biography but rather a comprehensive chronicle of every single thing John Barry has ever done: from records to films to television to concerts, with plenty of primary source material from Barry and his many collaborators.

James Bond fans will be thrilled by the many behind-the-scenes photographs (from scoring sessions for *You Only Live Twice*, *Diamonds Are Forever* and *The Living Daylights*) and information relating to 007. In fact, Barryphiles overall will be astounded at what is probably the biggest collection of Barry photographs in the world, from all stages of his career—at work, at home, and at events. Also included is a complete film/discography and album and film artwork, some in full color.

Published by Samsom & Co., U.K. 244 pp., hardcover, illustrated. **\$44.95**



Overtones and Undertones: Reading Film Music

by Royal S. Brown

Royal Brown is best-known as the long-time film music columnist for *Fanfare* magazine, whose illuminating reviews have placed film music in a serious academic context as well as entertained with their sharp observations. *Overtones and Undertones* is his 1994 book, the first-ever serious theoretical study of music in film. It explores the relationships between film, music and narrative and chronicles the aesthetics of the art form through several eras. Key works analyzed are *The Sea Hawk* (Korngold), *Double Indemnity* (Rózsa), *Laura* (Raksin), Prokofiev's music for Eisenstein, Herrmann's music for Hitchcock, and several scores for the films of Jean-Luc Godard. A supplemental section features Brown's probing interviews with Rózsa, Raksin, Herrmann, Mancini, Jarre, Schiffrin, Barry and Shore.

If you are a film student interested in writing about film music, you have to read this book.

Published by University of California Press. 396 pp., softcover. **\$24.95**



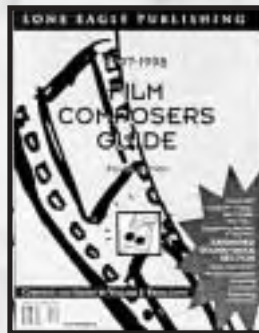
NEW!! Hugo Friedhofer: The Best Years of His Life

Edited by Linda Danly
Introduction by Tony Thomas
Hugo Friedhofer (1901-1981) was a gifted musician whose Hollywood classics included *The Best Years of Our Lives*, *An Affair to Remember*, *The Young Lions* and *One-Eyed Jacks*. His Golden Age contemporaries (Newman, Raksin, Waxman and others) often considered him the most sophisticated practitioner of their art. In the 1970s Friedhofer gave a lengthy oral history to the American Film Institute, rife with anecdotes, opinions and wit, which is reproduced as the main part of this new book. Also included is an introduction by Thomas; a short biography by Danly; an epilogue by Gene Lees; the eulogy from Friedhofer's memorial service by David Raksin; Friedhofer's correspondence with the late Page Cook; a complete filmography; photographs; and even reproductions of Friedhofer's cartoons. Published by The Scarecrow Press, 212 pp., hardcover. **\$39.95**



Dimitri Tiomkin: A Portrait

by Christopher Palmer
This 1984 book (*T.E. Books, out of print!*) by the late Christopher Palmer is the authoritative study of legendary composer Dimitri Tiomkin (1894-1979). Long out of print, a few copies have surfaced from the U.K. publisher and are now for sale—when they're gone, they're gone! The book is hardback, 144 pp., and divided into three sections: a biography, overview of Tiomkin in an historical perspective, and specific coverage of his major landmarks (*Lost Horizon*, *High Noon*, the Hitchcock films, *Giant*, *55 Days at Peking* and many more). Also includes a complete filmography, 41 b&w photos, and 9 color plates. **\$24.95**



Film Composers Guide 1997-1998 Fourth Edition

Compiled and Edited by Vincent J. Francillon
This is the ultimate resource for finding out what composers have scored what films—over 2,600 composers cross-referenced with 25,000 films! Never be puzzled again. Also contains agency contacts, Academy Award winners and nominees, record company addresses and more. 8.5" by 11", 416 pp. Lone Eagle Publishing. Retail price \$55; Special to FSM readers: **\$39.95**

backissues of FSM

Volume One, 1993-96

Issues are 24 pp. unless noted.

Most 1993 editions are xeroxes only

* #30/31, February/March '93 64 pp.

Maurice Jarre, Basil Poledouris, Jay Chattaway, John Scott, Chris Young, Mike Lang; the secondary market, Ennio Morricone albums, Elmer Bernstein Film Music Collection LPs; 1992 in review.

* #32, April '93 16 pp. *Matinee* temp-track, SPFM '93 Conference Report, *Star Trek* music editorial.

* #33, May '93 12 pp. Book reviews, classical/film connection.

* #34, June '93 16 pp. Goldsmith SPFM award dinner; orchestrators & what they do, *Lost in Space*, recycled Herrmann; spotlights on Chris Young, Pinocchio, Bruce Lee film scores.

* #35, July '93 16 pp. Tribute to David Kraft; John Beal Pt. 1; scores vs. songs, Herrmann Christmas operas; Film Composers Dictionary.

* #36/37, August/November '93 40 pp. Bernstein, Bob Townson (Varèse), Richard Kraft & Nick Redman Pt. 1, John Beal Pt. 2; reviews of CAM CDs; collector interest articles, classic corner, fantasy film scores of Elmer Bernstein.

* #38, October '93 16 pp. John Debnay (*seaQuest DSV*), Kraft & Redman Pt. 2.

* #39, Nov. '93 16 pp. Kraft & Redman Pt. 3, Fox CDs, *Nightmare Before Christmas* and *Bride of Frankenstein* reviews.

* #40, Dec. '93 16 pp. Kraft & Redman Pt. 4; Re-recording *The Magnificent Seven*.

* #41/42/43, January/Feb./March '94 48 pp. Elliot Goldenthal, James Newton Howard, Kitaro & Randy Miller (*Heaven & Earth*), Rachel Portman, Ken Darby; *Star Wars* trivia/cue sheets; sexy album covers; music for westerns; '93 in review.

* #44, April '94 Joel McNeely, Poledouris (*On Deadly Ground*); SPFM Morricone tribute & photos; lots of reviews.

* #45, May '94 Randy Newman (*Maverick*), Graeme Revell (*The Crow*); Goldsmith in concert; in-depth reviews: *The Magnificent Seven* and *Schindler's List*; Instant Liner Notes, book reviews.

* #46/47, June/July '94 Patrick Doyle, Newton Howard (*Wyatt Earp*), John Morgan (restoring Hans Salter scores); Tribute to Henry Mancini; Michael Nyman music for films, collectible CDs.

* #48, August '94 Mark Mancina (*Speed*); Chuck Cirino & Peter Rotter; Richard Kraft: advice for aspiring composers; classical music in films; new CAM CDs; Cinerama LPs; bestselling CDs.

* #49, September '94 Hans Zimmer (*The Lion King*), Shirley Walker; Laurence Rosenthal on the Vineyard; Salter in memoriam; classical music in films; John Williams in concert; Recordman at the flea market.

* #50, October '94 Alan Silvestri (*Forrest Gump*), Mark Isham; sex & soundtrack sales; Lalo Schiffrin in concert; Morricone Beat CDs; that wacky Internet; Recordman on liner notes.

* #51, November '94 Howard Shore (*Ed Wood*), Thomas Newman (*Shawshank Redemption*), J. Peter Robinson (*Craven's New Nightmare*), Lukas's mom interviewed; music of *Heimat*, *Star Trek* promos.

* #52, December '94 Eric Serra, Marc Shaiman Pt. 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Pt. 1, *StarGate* liner notes, Shostakovichs Anonymous.

* #53/54, January/February '95 Shaiman Pt. 2, Dennis McCarthy (*Star Trek*); Sergio

International Readers Take Note!



Hollywood Composers Stamp Sheet by the United States Postal Service

Baby, you've come a long way: the USPS has issued six Hollywood Composers first-class stamps (33¢) in their Legends of American Music Series: Max Steiner, Dimitri Tiomkin, Alfred Newman, Erich Wolfgang Korngold, Bernard Herrmann and Franz Waxman. We are selling sheets of 20 stamps as issued by the USPS; each sheet has three Steiners, Korngolds, Newmans and Tiomkins, and four Hermanns and Waxmans. Postage is free with any other item, \$1.50 if ordered alone (fear not, we will not use the stamps to send them to you). **\$9.95**



TO ORDER: Call Toll Free 1-888-345-6335 • Overseas 1-310-253-9598 • Fax 1-310-253-9588 • Online www.filmscoremonthly.com

Bassetti, Jean-Claude Petit & Armando Trovatioli in Valencia; Music & the Academy Awards Pt. 1; rumored LPs, quadraphonic LPs.

#55/56, March/April '95 Poledouris (*The Jungle Book*), Silvestri (*The Quick and the Dead*), Joe Lo Duca (*Evil Dead*), Oscar & Music Pt. 2, Recordman's Diary, SPFM Conference Report Pt. 2.

#57, May '95 Goldsmith in concert, Bruce Broughton on *Young Sherlock Holmes*, Miles Goodman interviewed, '94 Readers Poll, *Star Trek* overview.

#58, June '95 Michael Kamen (*Die Hard*), Royal S. Brown (film music critic), Recordman Loves Annette, History of Soundtrack Collecting Pt. 1.

***#59/60, July/Aug. '95** 48 pp. Sex Sells Too (sexy LP covers, lots of photos), Maurice Jarre interviewed, Miklós Rózsa Remembered, History of Soundtrack Collecting Pt. 2, film music in concert pro and con.



#61, September '95 Goldenthal (*Batman Forever*), Kamen Pt. 2, Chris Lennertz (new composer), *Star Trek: The Motion Picture* (analysis), classical music for soundtrack fans.

#62, October '95 Danny Elfman Pt. 1, John Ottman (*The Usual Suspects*), Robert Townson (Varèse Sarabande), Ten Most Influential Scores, Goldsmith documentary reviewed.

***#63, November '95** James Bond Special Issue! John Barry & James Bond (history/overview), Eric Serra on *GoldenEye*, essay, favorites, more. Also: History of Soundtrack Collecting Pt. 3, Davy Crockett LPs.

***#64, December '95** Danny Elfman Pt. 2 (big!), Steve Bartek (orchestrator), Recordman Meets Shaft: The Blaxploitation Soundtracks, Kamen Pt. 3, re-recording *House of Frankenstein*.

***#65/66/67 January/February/March '96**, 48 pp. T. Newman, Toru Takemitsu, *Robotech*, *Star Trek*, Ten Influential composers; Philip Glass, Heitor Villa-Lobos, songs in film, best of '95, film music documentary reviews (Herrmann, Delerue, Takemitsu, "The Hollywood Sound").

#68, April '96 David Shire's *The Taking of Pelham One Two Three*, Carter Burwell (*Fargo*), gag obituaries, *Apollo 13* promo/bootleg tips.

#69, May '96 Music in *Plan 9 from Outer Space*, John Walsh's funny movie music glossary; Herrmann & Rózsa radio programs; Irwin Allen box set review; Bender's "Into the Dark Pool" column.

#70, June '96 Mancina (*Twister*), final desert island movie lists, Jeff Bond's summer movie column, *TV's Biggest Hits* book review.

#71, July '96 David Arnold (*Independence Day*), Michel Colombier, Recordman Goes to Congress, Bond's summer movie column.

#72, August '96 Ten Best Scores of '90s, T. Newman's *The Player*, *Escape from L.A.*, conductor John Mauceri, reference books, Akira Ifukube CDs.

#73, September '96 Recordman on War Film Soundtracks Pt. 1; Interview: David Schecter: Monstrous Movie Music; Ifukube CDs Pt. 2, Miles Goodman obituary.

#74, October '96 Action Scores in the '90s (intelligent analysis); Cinemusic '96 report (Barry, Zhou Jiping); Vic Mizzy interviewed.

***#75, November '96** Barry: Cinemusic Interview (very big); Recordman on War Film Soundtracks Pt. 2, Bond's review column.

***#76, December '96** Interviews: Randy Edelman, Barry pt. 2, Ry Cooder (*Last Man Standing*); Andy Dursin's laserdisc column, Lukas's reviews.

Volume Two, 1997

First color covers! Issues 32-48 pp.

*** Vol. 2, No. 1, Jan./Feb. '97** *Star Wars* issue: Williams interview, behind the Special Edition CDs, commentary, cue editing minutia/trivia, more. Also: Bond's review column.

*** Vol. 2, No. 2, Mar./Apr. '97** Alf Clausen: *The Simpsons* (big interview); promotional CDs; Congress in Valencia; Readers Poll '96 & Andy's picks; Bender's Into the Dark Pool Pt. 2

*** Vol. 2, No. 3, May '97** Michael Fine: Re-recording Rózsa's film noir scores; reviews: *Poltergeist*, *Mars Attacks!*, *Rosewood*, more; Lukas's & Bond's review columns.

Vol. 2, No. 4, June '97 Elfman (*Men in Black*), Promos Pt. 2, Martin Denny and Exotica, *Lady in White*, the Laserphile on DVDs, obituary: Brian May, *The Fifth Element* reviewed.

Vol. 2, No. 5, July '97 Goldenthal (*Batman & Robin*), Mancina (*Con Air*, *Speed 2*), George S. Clinton (*Austin Powers*), ASCAP & BMI award photos; Reviews: *Crash*, *Last Word*.

Vol. 2, No. 6, August '97 Schiffrin (*Money*)

Subscribe Now!

Issues are mailed in polybags for added protection.

SPECIAL OFFER: Give a friend a gift subscription and we'll extend your subscription with 3 FREE issues!
Offer expires February 15, 2000

| U.S. | | |
|------------------------|--|---------|
| 2 years (20 issues) | | \$59.95 |
| save 40% off newsstand | | |
| 1 year (10 issues) | | \$36.95 |
| save 26% off newsstand | | |
| six months (5 issues) | | \$19.95 |
| Canada/Mexico | | |
| 2 years (20 issues) | | \$69.95 |
| 1 year (10 issues) | | \$42.95 |
| six months (5 issues) | | \$24.95 |
| Rest of World | | |
| 2 years (20 issues) | | \$80 |
| 1 year (10 issues) | | \$50 |
| six months (5 issues) | | \$30 |



Talks, John Powell (*Face/Off*), Shaiman (*George of the Jungle*); remembering Tony Thomas; Summer movies, TV sweeps.

Vol. 2, No. 7, September '97 Zimmer vs. FSM (big interview, *Peacemaker* cover), Marco Beltrami (*Scream*, *Mimic*), Curtis Hanson (*L.A. Confidential*); Dursin's: Laserphile, Bender's: Film Music as Fine Art, Recordman.

*** Vol. 2, No. 8, October '97** Poledouris (*Starship Troopers*), Shore (*Cop Land*, *The Game*), Zimmer vs. FSM Pt. 2 (interview), Alloy Orchestra (scoring silent films), Golden Age CD reviews.

Vol. 2, No. 9, November/December '97 Arnold (*Tomorrow Never Dies*), John Frizzell (*Alien Resurrection*), Neal Hefti (interview), *U-Turn* & *The Mephisto Waltz* (long reviews), *Razor & Tie* CDs; begins current format.

Volume Three, 1998

Expanded format! Issues 48 pp.

Vol. 3, No. 1, January '98 Williams Buyer's Guide Pt. 1 (*Star Wars* to *Amistad*), Mychael Danna (*The Sweet Hereafter*), *Titanic* music supervision, readers poll, laserphile, Silvestri lecture, Rykodisc reviews.

*** Vol. 3, No. 2, February '98** Glass (*Kundun*), Williams Buyers Guide Pt. 2 (*The Reivers* to *Black Sunday*), David Amram (*Manchurian Candidate*), Goldsmith on Varèse, Pendulum CDs (interview & reviews), poll results, TV CDs.

Vol. 3, No. 3, March/April '98 *Titanic*/Homer essays, Best of 1997, Cinerama Rides Again, Remembering Greig McRitchie, Fox Newman Stage photos, Elfman Oscar Nominations.

Vol. 3, No. 4, May '98 Bruce Broughton (*Lost in Space*), David Arnold (*Godzilla*), Making the New *Close Encounters* CD, Williams Buyers Guide Pt. 3; Score Internationale, Laserphile, Downbeat (Ed Shearmur), Fox Classics reviews.

Vol. 3, No. 5, June '98 Mark Snow (*X-Files* feature), Classic *Godzilla* reviews/overview, Jay Chattaway (*Maniac*, *Star Trek*), Bruce Broughton Buyers Guide Pt. 1, Downbeat (David Reynolds, Dennis McCarthy, Anne Dudley), SCL Conference Report.

Vol. 3, No. 6, July '98 Trevor Rabin (*Armageddon*), John Barry's London Concert, Burkhard Dallwitz (*The Truman Show*), Christopher Gordon (*Moby Dick*), Debbie Wiseman (*Wilde*), '70s soul soundtracks reviewed.

Vol. 3, No. 7, August '98 *South Park* (Adam Berry, Bruce Howell), *BASEketball* (Ira Newborn), *Taxi Driver* retrospective, BMI & ASCAP dinners, Bruce Broughton Buyers Guide Pt. 2, Downbeat (Schiffrin, Bernstein, Legrand).

*** Vol. 3, No. 8, September '98** Lalo Schiffrin (*Rush Hour*), Brian Tyler (*Six-String*)

Samurai, Interview: Trevor Jones, John Williams concert premiere, ASCAP scoring seminar, Rykodisc CD reviews.

Vol. 3, No. 9, October/November '98 Erich Wolfgang Korngold: Biographer interview and book reviews; John Williams's Tanglewood film scoring seminar; Carter Burwell (interview), Simon Boswell, Citadel Records, Halloween laserphile.

Vol. 3, No. 10, December '98 *The Prince of Egypt* (Hans Zimmer, Stephen Schwartz), Emil Cmral (*Ronin*); Holiday Review Round-up: 50+ new CDs; Downbeat: Elfman, Young, Beltrami, Eidelman, D. Cuomo, Kamen.

Volume Four, 1999

Issues 48 pp.

Vol. 4, No. 1, January '99 Music for NFL Films (Sam Spence), Goldsmith at Carnegie Hall, Danny Elfman Interview (*Psycho*, *Civil Action*, *A Simple Plan*), *Wing Commander* game music, book reviews, Indian funk soundtracks.

Vol. 4, No. 2, February '99 Goldsmith Buyer's Guide: The '90s, *The Exorcist* (the lost Schiffrin score), David Shire (*Rear Window* remake), Philip Glass (*Koyaanisqatsi*), TV sci-fi CDs, promo CDs.

Vol. 4, No. 3, March '99 The Best of 1998: Essays by Jeff Bond, Andy Dursin & Doug Adams; Wendy Carlos interview; Goldsmith Buyer's Guide Part 2: The '80s; Hammer original soundtracks on CD, Recordman, Downbeat, *ST:TMP* CD review.

Vol. 4, No. 4, April/May '99 Franz Waxman: Scoring *Prince Valiant* (big article, photos, musical examples); 1998 Readers Poll; Goldsmith Buyer's Guide Late '70s; DIVX soundtrack festival report; John Barry bios reviewed; Charles Gerhardt obit.



Vol. 4, No. 5, June '99 *Star Wars*:

The Phantom Menace scoring session report and analysis of Trilogy themes; *Halloween H20* postmortem; Downbeat: *Affliction*, *Free Enterprise*, *Futurama*, *Election*; Lots of CD reviews: new scores, Roy Budd, Morricone, TV, *A Simple Plan*.

Vol. 4, No. 6, July '99 Elmer Bernstein: *Wild Wild West*; George S. Clinton: *Austin Powers 2*; Goldsmith Buyer's Guide: Early '70s; USC film scoring program; CD reviews: *1984*, *Sword and the Sorcerer*, *The Mummy*, *The Matrix*, more.

Vol. 4, No. 7, August '99 Warner Animation Scoring (Shirley Walker on *Batman/Superman*, Bruce Broughton on *Tiny Toons*, more); *Phantom Menace* music analyzed; Michael Kamen on *The Iron Giant*; Stu Phillips on *Battlestar Galactica*; percussionist Emil Richards; ASCAP awards.

Vol. 4, No. 8, September/October '99 Tribute to Stanley Kubrick: interview (Jocelyn Pook) and analysis of *Eyes Wide Shut*, plus

FSM marketplace

Kubrick compilation review; Poledouris on *For Love of the Game*; Goldsmith Buyer's Guide: Late '60s; Jeff Bond's review/advice on Goldsmith concerts.

Vol. 4, No. 9, November '99 U.S. Postal Service Composer Stamps; *Papillon* film and score retrospective; interview with king of German schwing, Peter Thomas; Downbeat covers *Inspector Gadget*, *The Thomas Crown Affair*, and more; BMI awards night.

Index

How much stuff have we printed in FSM? We're not even sure anymore. Here's a handy index of all reviews and articles through Vol. 3, No. 9, compiled by Dennis Schmidt. Cost: same as one backissue.

* Photocopies only

Shipping info

CDs/video: \$3 first item, \$1.50 each additional
U.S./Canada: \$5 first item, \$3 each add'l rest of world.

Books: \$6 each U.S./Canada, \$10 rest of world.

Backissues: Shipping FREE within U.S./Canada. \$5 surcharge rest of world per order.





The Animaniacs

Go Simpsonic with the Simpsons

★ ★ ★ ★

ALF CLAUSEN

RHINO R2 75480 • 53 TRACKS - 59:41

After a months-long dispute over voice actors' performance fees, Alf Clausen's second *Simpsons* CD is on shelves in time for the holidays. The first *Simpsons* album was an eclectic mix of songs and dialogue excerpts, and Clausen's genre-blending takes on Danny Elfman's end title music—I still can't listen to it without collapsing in laughter. *Go Simpsonic with the Simpsons* focuses more on songs, which is only appropriate since in the last few years the program itself has made a fetish out of musical numbers.

Two episodes in particular have taken the musical lampoon to its limit: "All Singing, All Dancing," and "Simpsoncalifragilisticexpiala-(annoyed grunt)cious." The first begins with a hilarious number in which Homer bitches, in song, about the lameness of musicals (after viewing the equally hilarious opening of *Paint Your Wagon*, a musical featuring manly action stars Lee Marvin and Clint Eastwood without their typical celebration of violence) while his family disagrees with him. "Simpson-califragi..." is an inspired takeoff on *Mary Poppins*, with a great song about goofing off ("Cut Every Corner"). I also love the moment during the big finale in which Homer seamlessly works the phrase "Shut up, Flanders!" into the mix after a word from Ned.

Many of the little bits whose absence on the first *Simpsons* album horrified fans are here, including Homer and Marge's faux *All in the Family* opening performance of "Those Were

the Days" ("Mister, we could use a man like Sheriff Lobo again..."); Homer's take on the *Flintstones* theme; the "Mr. Sparkle" theme and logo (although this loses a lot without the visuals and English translation); the Krusty the Clown main title; the Mr. Plow song, "Cletus, the Slack-Jawed Yokel"; the hysterical Terry Cashman's "Talkin' Softball" end title song from "Homer at the Bat" (with the constant refrain of "Ken Griffey's grotesquely swollen jaw..."); the Gabbo song ("I can do the Hully-Gully... I can imitate Vin Scully!"); and lots more—not to mention dialogue bits aplenty. If you're a *Simpsons* fan, you'd have to be a slack-jawed yokel not to buy this CD.

—JEFF BOND

Princess Mononoke

★ ★ ★

JOE HISAISHI

MILAN 73138 35864-2

32 TRACKS - 59:28

Miramax's attempt to introduce a mainstream American audience to the animation of Hayao Miyazaki was probably doomed from the beginning, but it may well be that the distributor simply picked the wrong Miyazaki film to promote. *Princess Mononoke*, a sober medieval fantasy about a struggle between civilization and nature, is the most successful movie of any kind to play in Japan, but it's a film that tapped a unique, deep-seated vein in Japanese culture, one that simply doesn't exist in America. Previous Miyazaki films like *Nausicaa* and *Laputa* more easily translated into the American sci-fi idiom of *Star Wars* than *Mononoke* did, despite every PR attempt to describe it as the Japanese *Star Wars*. It's really more like

Japanese David Lean in cartoon form, and its philosophical conclusions range from the sophisticated to the banal.

Composer Joe Hisaishi has collaborated with Miyazaki on most of his films, and he shares Miyazaki's combination of epic sensibilities with child-like sentimentality. Milan's generous *Princess Mononoke* soundtrack album will be most Americans' first exposure to Hisaishi, and *Mononoke* will probably play well for those weaned on recent James Horner works like *Braveheart* and *Titanic*. The score's lyrical themes recall equal parts Rimsky-Korsakov's *Scheherazade* and Gerald Fried's epic telefilm score *The Mystic Warrior*, and both *Mononoke* and *Mystic Warrior* speak to the core of sentimentality that exists at the heart of a warrior people. The film's mushroom-like forest sprites ("Kodamas") are illustrated with bubbling, clicking electronic effects over plucked strings and some echoplexed effects that recall Jerry Goldsmith's *Legend* music—in fact, the sounds play off clicking noises the sprites make themselves. "Forest of the Gods" features impressionistic rumblings from bassoons that effectively create an atmosphere of foreboding and wonder as the movie's spell-binding elk-like Forest God steps into view. "The Demon Power II" has trembling strings that recall Herrmann's *Vertigo* score, and "Adagio of Life and Death" reminds me of Mario Nascimbene's score to *One Million Years B.C.* A highlight of the *Mononoke* album is "World of the Dead," which features some creepy, traditional-sounding Japanese vocal effects. There are also two songs and a resolving overture ("The Legend of Ashitaka Theme") that bring the album to a nice close. Unfortunately, Hisaishi scored the film with repeated renditions of the main theme and very little action-specific cues, making the album somewhat of a redundant listen—this would probably have played better at a shorter length.

—J.B.

Mr. Hankey's Christmas Classics

★ ★ ★ ★

TREY PARKER, MARC SHAIMAN, VARIOUS

COLUMBIA CK 62224

18 TRACKS - 36:42

This album is almost on the level of *South Park: Bigger, Longer & Uncut*. While *Mr. Hankey's Christmas Classics* lacks the bold, orchestral accompaniments, it uses many ideas from the film, and has new performances of favorite songs from the *Comedy Central* show. (In some ways, this is actually better than *Bigger, Longer & Uncut*—it doesn't have a second half that's loaded with irrelevant "adaptations" by popular artists.) An updated and expanded rendition of the

festive classic "Mr. Hankey the Christmas Poo" begins the musical celebration on this disc. Other old favorites are revamped, including "The Lonely Jew on Christmas" (this version is more leisurely, with Matt Stone lacking the tragic urgency of his original performance). The phenomenal "Santa Claus Is on His Way," Mr. Hankey's introduction to *South Park* over two years ago, is lifted directly from the episode and preserved on this magnificent album.

But *Mr. Hankey's Christmas Classics* contains many new songs as well, most of which are thought-provoking and thoroughly enjoyable. Eric Cartman can make almost anything entertaining, but "O Holy Night" is an attractive song to begin with. Trey Parker overdoes the *Naked Gun* forgetting-the-lyrics routine, but lines like "Jesus was born and so I get presents" make this number a riot. Cartman excels in "Swiss Colony Beef Log," and Mr. Garrison's exuberant performance of "Merry F*cking Christmas" is also worth celebrating.

Most of the songs on this album were prepared for this season's holiday episode, and some of them benefit from the visuals (namely, the ones that were actually used in the show). "I Saw the Ships," performed by Shelley, has Stan and Kyle sitting on the couch behind her, making faces and mouthing the words as she sings. "Christmas Time in Hell," one of the album's powerhouses (as was Satan's virtuosic "Up There" from *Bigger, Longer & Uncut*), has another memorable theme (albeit closer to "Brian Boitano/Mountain Town"), completely competent arrangements and fearlessly offensive lyrics. It too shines in its rightful setting in the show. Before leaving the topic of the episode itself, it's worth mentioning that "Dead, Dead, Dead" or "Swiss Colony Beef Log" or virtually anything on this album could have replaced the torturous Jesus-and-Santa nightclub routine in the show—or perhaps we should just be grateful that this one didn't make it onto the album. The episode also has a moving tribute to Mary Kay Bergman (voice of all the female characters), who recently committed suicide and will be sorely missed.

Two final songs require commendation. "Carol of the Bells" is an astounding a cappella work for a layered chorus of Mr. Mackeys ("All seem to say, 'Ding

dong mm-kay"). Shaiman's gorgeous "Dreidel, Dreidel, Dreidel" adaptation is as good of a song-spoof as one could hope for. Of the six different ideas in this work of genius, Cartman's "Jews Play Stupid Games" melody is rivaled only by Mr. Brofloski's "Courtney Cox" non-sequitur.

The CD booklet contains all the lyrics for your enjoyment. You may have to look for the album in the Christmas-music section, as most stores are too dumb to put any copies with the other *South Park* albums.

—JESUS WEINSTEIN



of Goldsmith's *King Solomon's Mines* and James Horner. Broughton also continues to show his love for the tuba with his tuba and marimba theme for Andy's friends.

Heart of Darkness has many enjoyable elements and several rousing climaxes. The themes are as well-developed as usual in

Broughton's work. The accompaniments and regularity of phrases are a bit more generic and annoying than in his better scores, and there is more direct influence from Williams and Goldsmith. (I hope this phrase-regularity doesn't mean that all of Broughton's interesting meter changes are simply the result of last-minute timing-related edits on the scoring stage!) However, *Heart of Darkness* is worth hearing and a must-have for Broughton fans.

This album makes me wonder about the viability of selling videogame soundtracks—especially those with orchestral music. I would gladly fork out the dough for a compilation CD of orchestral recordings of classic videogame themes, ranging from *The Legend of Zelda* to *Final Fantasy VII*. While such an undertaking might be cost-prohibitive, it would probably sell with proper marketing.

—J.W.
FSM

Heart of Darkness



BRUCE BROUGHTON

INTRADA MAF 7085 • 11 TRACKS • 34:53

According to Bruce Broughton's composer notes, *Heart of Darkness* featured the first-ever orchestral score recorded for a CD-ROM game. Recorded in 1990, this score accompanied computer-animated sequences that tell the story of Andy and his dog Whisky. Since the game itself is played in between these scenes, it's unclear what music is actually tracked during the all-important game play.

Broughton's score for *Heart of Darkness* is rousing and exuberant, in the tradition of his earlier action scores like *Young Sherlock Holmes* and *The Monster Squad*. It has the sound of an animated adventure, balancing clichés and original material well. This musical odyssey pales in comparison with *Young Sherlock Holmes* or his more recent achievement, *Lost in Space*. But there are certain gestures, changes and textures (as in virtually all of his adventure scores) that display his style and strong command of the orchestra.

Much of the score is based on leitmotifs for the various characters in the game. Andy's theme is a traditional Broughton-joyous-adventure melody which is about as close to *Lost in Space* as any other of his themes in this vein. The "Master of Darkness" theme is a brooding low-end motive that begins with an ascending major second before moving up a half step and then back down another major second. It recalls propulsive rhythms



SCREEN ARCHIVES ENTERTAINMENT

Large selection of new domestic and import releases, older releases and out-of-print CDs

Major credit cards accepted.
Write for free catalog!

PO Box 500
Linden, VA 22642

ph: (540) 635-2575

fax: (540) 635-8554

e-mail: NipperSAE@aol.com

visit: www.screenarchives.com

MORRICONE (continued from page 27)

releases. They offer welcome plot summaries of Belmondo films that many of us have likely never seen. However, they don't make much mention of Morricone's music—and when they do it's with a silly comment like "Morricone's score here is remarkable in that his music blends with the action without mechanically underscoring the details." (As if Morricone would do it any other way.)

Morricone fans (especially lovers of the recent scores cited in this review) must search out these treasures at once. —BUD BOER

Spaghetti Westerns:

Volume Three

★ ★ ★ 1/2

ENNIO MORRICONE, BRUNO NICOLAI,
LUIS BACALOV, VARIOUS
DRG 32929 • 20 TRACKS • 71:00

The third installment of the DRG *Spaghetti Westerns* series is loaded with rousing and memorable pieces of music by Ennio Morricone, Bruno Nicolai, Luis Bacalov, Francesco De Masi, Carlo Savina and Piero Piccioni. Morricone is best represented on the album, but Nicolai and Bacalov have several cuts apiece and De Masi, Savina and Piccioni each have one. The selections range from full-blown wordless choir and orchestra to more intimate ensembles lead by hysterically enthusiastic cowboy vocalists.

While Morricone dominates the content of this album, his style also graces the other featured composers' works. To varying degrees, all five of the Italian composers represented on this album feel the influence of the Morricone sound. But surprisingly, all five showcase some fine work, even as it is trapped within a specific style. Piccioni's *I Don't Forget... I Kill* is particularly entertaining and the orchestral suite from De Masi's *Seven Guns for a Killing* is a standout track.

The true highlights of this album are the spaghetti western ballads by Morricone, notably "Gunfight at Red Sands," and "The Return of Ringo." Morricone's gift for melody shines in these ballads. They are well-structured, memorable and highly amusing. The singers (Peter Tevis and Maurizio Graf) possess a humorous enthusiasm and sound like they are speaking phonetic English. At least you can understand what they're saying without struggling. It is hard to decide whether or not the singing takes away from the moving Morricone melodies or if they simply add to the fun. Morricone's "Companeros—Main Titles Alternate Version" is also an exciting work, featuring harmonica, chorus, and characteristic Morricone percussive and articulated string counterlines. "Life Is Tough, eh

Providence?" is more in the riotous-elevator music/*Sesame Street*-style, as in his score for the Barry Levinson film *Disclosure*.

All in all, this album is entertaining, diverse and informative. John Bender's detailed notes not only chronicle the development of the spaghetti western music but also painstakingly outline the stylistic and sociological trends in the movies themselves. —J.W.

Spaghetti Westerns:

Volume Four

★ ★ ★ 1/2

FRANCESCO DE MASI,
ENNIO MORRICONE,
BRUNO NICOLAI, VARIOUS
DRG 32932
DISC ONE: 28 TRACKS • 69:20
DISC TWO: 26 TRACKS • 66:44

Spaghetti Westerns: Volume Four is not Morricone-heavy, instead focusing on the other prominent but lesser-known composers for spaghetti western films. Francesco De Masi has the starring role in this double album, but Bruno Nicolai also pops up a great deal. Both composers are talented, but neither one is Morricone. Their music makes for entertaining listening, but the album's sound quality is suspect in areas.

In the early tracks on disc one it's notable that De Masi successfully interpolates the Hollywood western style of scoring, as in *The Sign of the Coyote* and *A Man in the Valley of the Damned*. Here, in the early '60s, De Masi is acting as an inferior Elmer Bernstein rather than a lesser shadow of Ennio Morricone. Fans of the spaghetti western will be rooting for DRG to pile on the pasta in later tracks. *The Ranch of the Ruthless* starts to take on the characteristics of the true spaghetti western, but now that I notice, you don't need me to tell you any of this because John Bender's immaculate thesis (misrepresented as liner notes) chronicles these developments with meticulous accuracy. (Don't get bogged down with Bender's opening paragraph concerning the miracle of birth.)

De Masi's music is interesting from a historical standpoint but it's not in any way the best of its kind. His finest moments on this album include the mythic folk music of *Tequila Joe* (bolstered by the fat voice of Raoul), as well as *Kill Them All and Come Back Alone*, an impressive effort combining his Italian and American styles (though the musicians aren't quite together). If much of De Masi's work toward the beginning of the first disc hasn't been impressing you, the dynamic *The Great Silence* may make you stop



and take notice. Unfortunately for De Masi, *The Great Silence* is the first Morricone-composed piece on the album. (All jabbing aside, it is great Morricone at that.) Bender points out that the "cowboy-blues inflection" of "Sequence 7" from *Challenge of the MacKennis* should signal De Masi's compositional style to anyone. Obviously, this means that after close study, one might find that De Masi is not really a

hack, but rather a talented composer blending his own voice with the styles of more dynamic and influential composers. One might find this.

The second disc in this set has several suites by Bruno Nicolai. In his scores for *Have a Good Funeral*, *Sartana Will Pay*, *The Man Called Apocalypse Joe* and *Bullet for a Stranger*, Nicolai comes much closer to the stirring Morricone style than does De Masi. Nevertheless, it's hard to believe that "in the earliest days of international fandom... many aficionados were assuming that Bruno Nicolai was a pseudonym for Ennio Morricone."

The rest of the music in this collection is serviceable, but nothing even borders on exceptional. *The Untouchables* and *Mission-laden* "5 Friends, 5 Enemies" from Morricone's *The 5 Man Army* is one of the few remaining highlights. This is not the best of the *Spaghetti Westerns* entries but it's still worth hearing—at least once. The only movie title not translated in the liner notes is that of *Lo Chiamavano Tresette, Giocava Sempre Col Morto*, which means, "His Name was Terrific, Giocava Always with Death." —J.W.

The Stendhal Syndrome

★ ★ ★ 1/2

ENNIO MORRICONE
DRG 12621 • 16 TRACKS • 47:21

"The Stendhal Syndrome" from Stendhal's diaries is "about a woman who visited a museum and was so unnerved that she no longer knew who she was." This excerpt (along with Argento's recollection that the Parthenon made him feel

“very nasty” the first time he saw it) became the inspiration for the 1995 film, also titled *The Stendhal Syndrome*. In scoring this strange tale, Morricone decided to use a passacaglia, insisting that the technique was underused (at least as the driving force of a score) in cinema. This may be true, but for good reason. Morricone also wanted to “create a certain classical atmosphere” with his music. He is adept at doing this so he didn’t have to alter his style much to accommodate these intuitions.

“The Stendhal Syndrome Theme” is a short passacaglia so it gets repeated an extraordinary amount of times. It occurs almost constantly on the album, and while orchestrated in various ways and sounding at different speeds, it becomes difficult to take after a while. Its shape and clockwork rhythm go virtually untouched, and it almost always starts on the same pitch (making it that much harder to wipe from your brain). The consistency of the idea and the regular (and constantly recurring) rhythm give the music the classical feel Morricone was looking for. The reiteration at one pitch level can be likened to Howard Shore’s more recent and brilliant approach to Cronenberg’s *eXistenZ*, where every single one of the 20 or so cues begins on the same, droning tonic (representing the monotony and incompleteness of the artificial world, the hypnotic nature of the game, etc.).

While the exotic passacaglia is the only real horizontal idea in the score, Morricone uses a great deal of orchestral effects to beef up textures. “Entering the Opera” begins with a tense orchestral build (similar to that in *Lethal Weapon* when Martin Riggs sucks on a pistol in his trailer) before voices enter with random hissing, whispering, taunting and chanting noises (an otherworldly and frightening passage). The very next section is built on tremolo strings, *col legno*, bowed crotales and low-end piano bursts. The score is riddled with such effects—simulated heartbeats, frenetic mutterings, muted brass moans staggered at close intervals—you name it. This material is disconcerting and at times frightening, but it’s not forward-moving and doesn’t stand well on its own as an album. This stuff is not Morricone’s strong suit.

The Stendhal Syndrome is bogged down by effects, but the score has some Morricone staples. “Canto for Alexis” uses the passacaglia so that it resembles the less prominent passacaglia from *Disclosure*. The painfully exquisite female orgasmic noises of “The Offices” give way to a flutter-tonguing flute which plays *U-Turn*-like figures. But

highlights such as these are outweighed by the overuse of the passacaglia and its accompanying effects. While they surely serve their horrific and monotonous purpose in the film, they are less than effective over the course of this 47-minute album. —J.W.

The Fourth King

★ ★ ★

ENNIO MORRICONE
& ANDREA MORRICONE
DRG 12622 • 11 TRACKS - 42:07

When I first threw this disc in the player I was especially anxious to hear the music of Morricone’s juicy Italian daughter, Andrea. Unfortunately, before I had listened past the first track I reached page five in the liner notes and thus my illusions were shattered: Andrea Morricone, “who in addition to writing the soundtrack with his father [italics ours] also conducted the orchestra.” Andrea is a friggin’ man.

The Fourth King is a strangely compiled album. While it has 11 tracks, there are really only six different cuts (totaling around 23 minutes). Three tracks are duplicated and one is triplicated. All of these repetitions are damned similar. There are orchestrational variants but the structures (and hence running times) are virtually identical. Much of the music was “composed by the two composers together, though each was responsible for creating two of the [four main] ideas.” These ideas are those that received the repeated-track treatment on the album. I can only assume that each man wrote two of four main motives and that they then worked on one another’s materials as if they were shared resources. All in all the music sounds pretty much like Ennio Morricone, so Andrea couldn’t have been much of an obstacle. In fact, if this score is any indication, Andrea is largely more comfortable working with his father’s enormously popular sound than Joel Goldsmith is with Jerry’s. Andrea, who wrote this with Ennio in 1996, went on to do some work in Japanese television.

The actual music of *The Fourth King* is not on a par with the inspired *The Mission* (director Stefano Reali was looking for “epic-sacred music” in the same vein), but the layering of ideas and shapes of the motives are similar. The music is cleanly orchestrated, easy to follow and pleasant to listen to, even though it’s kind of old hat. —J.W. **FSM**



MUSSOLINI

(continued from page 30)

related to modern sap than to classical technique—though at times that difference can be hard to make out.

Highlights of the album include the subtly Morricone-ized “Luca Returns Home” (cf. *The Mission*) and the beginning of each “Goodbye to Elsa” track (recalling *Prince of Tides*). The last track of the CD does end uncomfortably (considering the context and the rest of the score) on the subdominant, as if it’s preparing to break into some end credit song or source piece that does not close the album. —JESUS WEINSTEIN

Jane Eyre

★ ★

ALESSIO VLAD & CLAUDIO CAPPONI
DRG 12619
18 TRACKS - 46:28

Franco Zeffirelli’s *Jane Eyre* is saddled with music written in a bland, repetitive style by Alessio Vlad and Claudio Capponi.

The score opens with abrasive suspended cymbal rolls cascading over impressionistic textures in a melody-driven setting. The entire layout of this theme is patterned on the *Gone with the Wind*-style palette of theme writing. Jane’s theme, as classically oriented as it is, is used and varied consistently enough to make it marginally effective as dramatic music. The theme takes on a certain dignity (mainly due to its classical context), but it pales in comparison to the more innovative, complex and beautiful Williams and Herrmann treatments of this same literary character. If orchestrated differently, this above average Vlad/Capponi main theme would be well suited to a live-action Pocahontas film. As is, it’s already reminiscent of the song, “Once Upon a Dream” from *Jekyll and Hyde*. The score as a whole gives a heavy nod to the string section, but the piano is also overused and adds to the classical (and mostly anti-dramatic) feel created by Vlad and Capponi. “Helen’s Theme” is more romantic but still pristine and controlled. As the album nears its conclusion the classicism is slowly replaced with sappier and more romantic renditions of the material (as Jane’s passions come into full bloom).

When hearing the limited classical qualities characteristic of the work of Vlad and/or Capponi, one might start to wonder whether these limitations are really dictated by the period films they are writing for—or are self-imposed due to lack of competence in extending their music in other directions. —J.W.

FSM

Turn Back, O Fan

WE WANT TO HEAR WHAT YOU THOUGHT ABOUT THE SCORES, THE CDs, AND THE COMPOSERS OF 1999—PLEASE PARTICIPATE IN OUR ANNUAL READERS POLL.

Every year, *Film Score Monthly* has turned to you, dear reader, to help put the past year in perspective (or in its place!).

Clip or photocopy this page, or use a separate piece of paper and number your responses. Thanks!

HALL OF FAME AWARDS

1 Best New Score. Pick the five best scores to 1999 movies, numbered 1-5 (we weight the votes). Do not pick more than five; non-1999 movies will be ignored.

1 _____

2 _____

3 _____

4 _____

5 _____

2 Oscar Guesses. Pick the score you think will win the Oscar for Best Score; this is not necessarily your favorite score, but the one you think will win. Remember, this year the categories for Best Dramatic Score and Best Comedy/Musical Score have been combined into one, and *Tarzan* and *South Park* have been ruled ineligible.

1 _____

3 Best Composers. Not the best of all time, but the ones who had the best output in 1999. Pick three, rank them.

1 _____

2 _____

3 _____

4 Best Unreleased Score (1999 only).

1 _____

5 Best Record Label (1999 only). Pick one.

1 _____

6 Best New Album of Older Score (i.e., reissue). Pick five, rank. Can be original recording or re-recording.

1 _____

2 _____

3 _____

4 _____

5 _____

7 Best New Compilation. Can be either original tracks or newly recorded. If it has three or more movies on it, it's a compilation. Pick three (albums, that is).

1 _____

2 _____

3 _____

HALL OF SHAME AWARDS

Pick as many as you want for these, although 1-3 each is fine. Many readers find this annual exercise to be in questionable taste; we call them "worst readers." Just kidding. Feel free to abstain.

8 Worst (or, Most Disappointing) **New Score.**

1 _____

9 Worst Composer (1999 only).

1 _____

10 Worst Record Label (1999 only).

1 _____

FSM SELF-REFLECTION AWARDS

11 Best FSM Article, Interview, or Feature. (What would you like to see more of?)

1 _____

2 _____

3 _____

12 Worst FSM Article, Interview, etc. (What would you like to see less of?)

1 _____

2 _____

3 _____

13 Best Writer (explanation optional).

1 _____

14 Best Cover.

1 _____

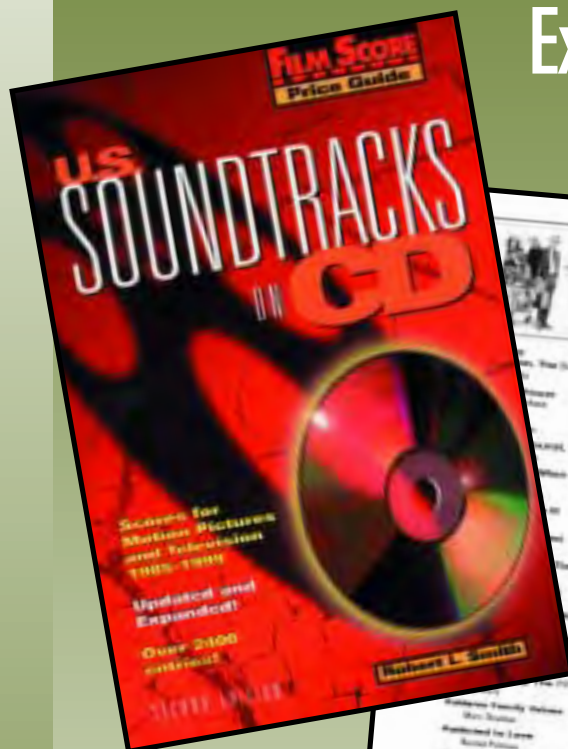
15 Creative Essay Question (optional). Feel free to make up your own categories and mention whatever you'd like (faves, peeves, trends, etc.), but keep it concise.

1 _____

Send your lists to Jeff Bond, *Film Score Monthly*, 8503 Washington Blvd, Culver City CA 90232, or by email to: Poll@filmscoremonthly.com. Submissions will be accepted through February 15, 2000.

Now available!

The only Price Guide devoted
exclusively to soundtracks on CD!
Expanded and updated with
over 2,400 entries!



FILM SCORE MONTHLY's U.S. SOUNDTRACKS ON CD is the first collector's guide dedicated exclusively to film and television music on compact disc. First published in 1995, this latest edition has been greatly expanded and annotated to include over 2,400 releases from the dawn of compact discs.

This guide is an essential tool for any soundtrack collector, providing information about the production, availability, release history and current values of soundtrack titles. In today's explosion of film music releases, SOUNDTRACKS ON CD is a must have for every serious collector, music buff and film aficionado.

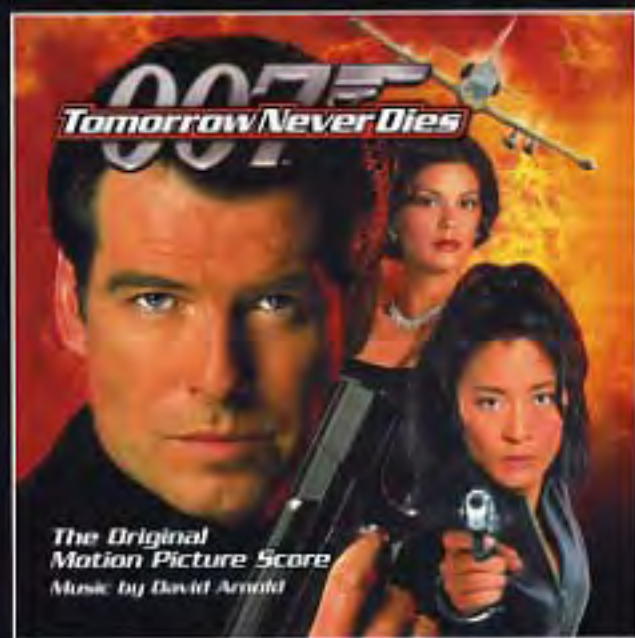
154 pages, softcover. \$17.95

Use the handy order form between pages 40-41, or buy online at www.filmscoremonthly.com
(Remember, it makes a great birthday gift...)

Retailers: call for wholesale orders 1-888-345-6335

Order yours today!

TWO New Must-Haves for James Bond Collectors!



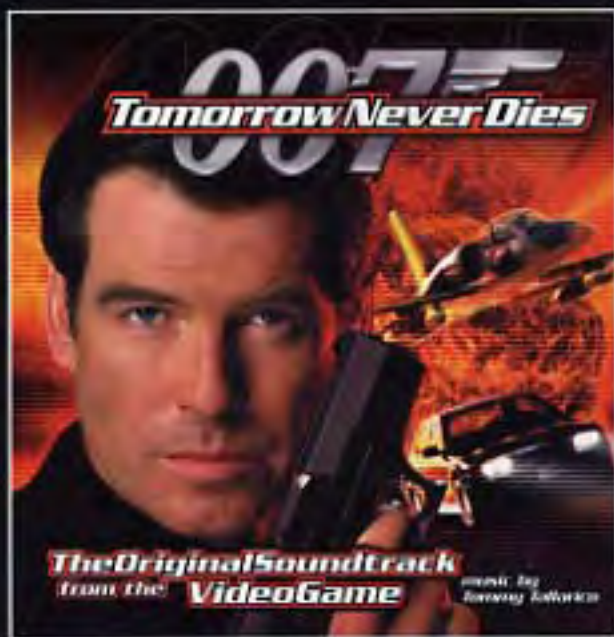
Tomorrow Never Dies The Composer's Cut

Contains previously unreleased tracks and an interview with the composer—David Arnold.



Tomorrow Never Dies The Original Soundtrack from the Video Game

James Bond gone electronica: Composer Tommy Tallarico takes the classic John Barry themes and reinvents them for the new millenium. An exciting companion piece to the "Tomorrow Never Dies" reissue.



Available now on Chapter III Records at
www.bondmusic.com
or at retailers everywhere.

Coming this spring:
**"Double Features" &
"Main Events"**
20th Century Film Classics
on Chapter III Records